



DRAMA GOES TO CHURCH

ALMA NEWELL ATKINS

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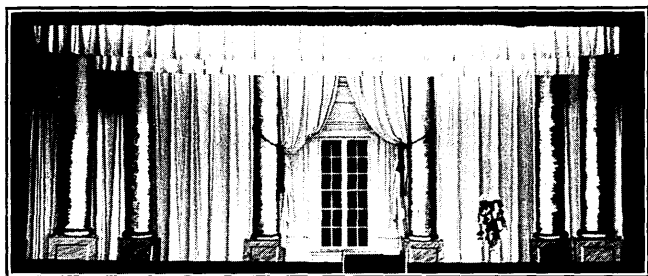
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Drama



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ALMA NEWELL ATKINS



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DEDICATION

TO MY HUSBAND, PERCY R. ATKINS,
WHO HAS BEEN MY BEST FRIEND AND
WISE COUNSELLOR, AND WHOSE ME-
CHANICAL INGENUITY AND PRACTICAL
ADVICE HAVE MADE POSSIBLE MANY
THINGS WHICH I HAVE DONE. ALSO
TO MY LITTLE MOTHER, WHO SO UN-
SELFISHLY ASSUMED MANY OF MY
DOMESTIC DUTIES THAT I MIGHT BE
FREE TO PURSUE MY HOBBY.

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DRAMA GOES TO CHURCH

CHAPTER I

THEORY AND TECHNIQUE OF CHURCH DRAMA AND PAGEANTRY

The criticism of youth seems to be a favorite topic for discussion with both platform and press and it is not without cause. The "youth problem" is not a youth problem at all but an adult problem and, moreover, one of our own making. It is high time for us to realize that the complications of this mechanical and materialistic age are starving the spiritual life of our boys and girls.

The mania for standardization measures and molds them until the creative emotions are all but crushed and forgotten. Machinery and the super-efficiency of post-war days discouraged the expression of individual life and for a time youth worked and played according to a well-defined program, planned by adults. The inevitable happened. Youth revolted. Now adults are deploring the seemingly impassable barrier between youth and adult life but are not understanding that youth is in rebellion only against the conventional standards set by them and that they are seeking earnestly for the expression of ideals and creative emotions which they discover within themselves.

Someone has said that, "His idealism and his faith seem poles apart." Could it not be that his

idealism might strengthen his faith? The revitalizing of the spiritual life is the task before us if we may hope to save the situation. To express the inner self beautifully is the one solution of the problem and the ministry of the fine arts is a most powerful ally in meeting this need.

The development of interest in church drama and pageantry has astonished its most enthusiastic supporters. It has overcome all opposition and established a recognition of the need of this ministry to the aesthetic life.

We have been so eager to excel in our program of Christian education, in our organization and the setting up of standards that we have forgotten the existence of the emotional life. Perhaps the most crying need of the hour is that of knowing how to worship, a need that has arisen as a result of overemphasis on the program of organization.

Appalling as the present-day rebelling of youth seems to be, it may be the means of re-establishing the worship of our fathers. The task the church is facing today is to keep from exalting an intellectual acceptance above an emotional salvation. Not that the intellectual grasp of the situation should be neglected, but that an equal emphasis be placed upon the creative and expressional life of youth.

The fact that youth has refused to act, think and look alike has resulted in an emotional stampede. Secular life has recognized the need of the times and supplied all the thrills possible. It was a daring revolution and in the meantime a great wall of misunderstanding has arisen between youth and the church partly because the local organizations are

usually governed by adults who have passed the meridian of life and are as a rule out of touch and sympathy with youth.

If we would enlist the potential power of youth in the church of tomorrow, we must fly the flag of truce. They demand to know Jesus as a living Friend and not as a dead Christ.

What then shall we offer them? Like Pollyanna in the *Glad Book*, just a chance to live. A chance to do the things they think; a chance to express the emotions that have long stirred the soul and not to feel the disapproving eye of those out of sympathy with them. A criticism often heard is that youth will enthusiastically respond to an intensive religious program in a summer conference or in some similar project but that frequently a reaction follows upon returning home. At conference they have ample opportunity for expression and they have the assurance of the sympathy and understanding of the leaders. When they return to their homes, they find this is not always true. May we not be partly to blame?

This book is concerned with religious drama and its place in the program of Christian education. Are we presupposing that drama will solve all these vexatious problems? Not by any means. It will be but one of many avenues of expression, but it is true that drama combines all the arts and therefore expresses religious emotions better than any other means. "The function of drama is to interpret the deepest emotions of the soul." Drama furnishes an avenue of original and creative thinking. Are we artistic? There is no limit but the sky! Decora-

tions, scenery, costumes, grouping, color and light are our opportunities. Are we musical? Rhythm, harmony, incidental music are all opportunities for expression. So we may develop talent, discover unknown talent, encourage creative genius, use the person who is a mechanic as well as musicians and artists. In fact, the labor may be so divided that a large group may have a part.

We are speaking, of course, of all religious drama and pageantry, not necessarily biblical drama, but all that has a religious effect upon the audience. We are justified in our selection by the reaction both upon the participant and the audience. The dramatic program creates a social solidarity, acquaints adult life with youth, vitalizes vague and remote teachings, and establishes a contact between the intellectual and spiritual life of the church.

"SOMETHING OLD AND SOMETHING NEW"

Religious drama is not new; it is the oldest of all the arts. It was cradled in religion and superseded all other methods of expression. Before the written word, even before picture-writing came into use, primitive people impressed their tribal customs and history upon the youth by spectacular feasts, dances, story-telling, and folk songs.

The Bible is a dramatic book. One of the most vivid dramas to be found is the expulsion of Adam and Eve from the Garden of Eden. Indeed there is a "close relationship between the dramatic practices of a primitive people and their religion." The Hebrews were a religious people and therefore very dramatic. The Bible is rich in symbolism and dra-

matic material. When the dramatic element is removed from its narratives, they become lifeless and remote.

The Passover was a most dramatic representation of the escape from bondage. Year after year as the memorial was observed it gradually took the form of a ritualistic drama in which the original scene was enacted by the descendants who wore girded garments and held in their hands the staff which signified their readiness to depart. Not only this, but the lintels and doorposts of their houses were sprinkled with blood to signify their redemption from bondage.

The intensely dramatic story of Ruth has long been considered the finest pastoral drama ever written, and the narrative of Esther meets every requirement of perfect dramatic structure. The logical sequences ascend to a grand climax and the emotional elements of jealousy, love, hate, humility, courage, and compassion follow each other in surprising rapidity. The sacred drama of Job is almost perfect in structure. Its rich symbolism and dignity of language place it among the gems of dramatic literature.

Jesus used the visual method of teaching. He was not an actor, but the world was his stage and as he looked upon the fields the laborers were his actors as he told the parable of the Sower. Or, passing by, he saw the woman seeking a lost coin and gave the parable. Or, as he saw some lost son, or perchance it might be a grieving father, he uttered the parable of the Prodigal Son. Whatever he used for an illustration, the hearers had seen just such people in their village and the truth he spake was

vitalized by action. The Lord's Supper was a dramatic representation of the supreme sacrifice of Jesus. No song or story, myth or legend, could have perpetuated the memory of the sufferings of our Lord with such exactitude as this sacred service.

DRAMA IN THE EARLY CHRISTIAN CHURCH

The early Christians were uncompromisingly opposed to the theater. The clergy were forbidden to enter and no Christian might marry an actor. Even though there existed the bitterest opposition to the theater on the part of the early Christians, yet the Jewish mind was naturally dramatic. He knew no other method of expressing his emotions except in a dramatic form and so in response to this urge some of the Old Testament was dramatized during the second century in the form known as the Mystery Play.

Before this time, however, the Christians were hampered in their program of evangelism by the fact that the Gentiles were ignorant of the Jewish Scriptures and therefore many of the teachings which were the fulfillment of Scripture meant nothing to them. They did understand, however, the symbolism of the pagans, and the Jews were also familiar with it. Upon this common understanding were builded many illustrations and little by little certain symbols were associated with certain meanings and during the persecution of the Christians these became a kind of code among them. Many of these symbols were embodied in early art and architecture and have become a part of ecclesiastical adornment.

The first Christian pantomime is attributed to St. Francis of Assisi. We are told that he sought to interpret biblical themes with pantomime and living pictures. A little later certain modeled forms were used to suggest the ideas that originally were portrayed by the pantomime. They had the advantage of being easily carried about by the itinerant preacher and teacher. Thus innocently enough the use of images came about. A little later the picture roll and then mural decorations were used to teach those who could not read. Many things apparently pagan were introduced into the early church, but the church was born in a dramatic age and it required a dramatic presentation to supplant Judaism.

THE DECLINE AND DISREPUTE OF RELIGIOUS DRAMA

The next stage of development in the early church drama was the Miracle Play. Those which were based upon biblical incidents without any additions or embellishments, simply narrating the story in dialogue form, were called "Mystery Plays" or "Mysteries." The Miracle Play differed from the Mystery in this, that it introduced into the biblical narrative those legends of the saints in allegory and symbolism which enforced and emphasized the teachings of the Roman church. At first all the parts were taken by priests and it was an embodiment of the service. The beautiful mysteries which visualized the scenes so dear to the heart of the Christian such as, "The Nativity," "The Resurrection" and "the Sacrament," were free from extraneous detail. They became in due time elaborate pageants sometimes requiring days, weeks, even

months to perform. Obviously the priests could no longer carry the burden and the laity were allowed to participate, and by degrees professional players and strollers were used. This was the beginning of the end.

The next form to become popular was the Morality or Moral Play. It differed from the Miracle and the Mystery Plays in that it was not based upon Scripture. It was rather an impersonation of ideas and doctrines, such as the triumph of truth over evil, the fall of man, and pilgrims' progress. The idea was not hostile to the church. Indeed, some of the teachings were very valuable but because of its departure from the accepted ecclesiastical form, the clergy lined up in opposition to it and as a result the church again became definitely hostile to church drama. The fad for symbolism seemed to absorb the dramatic interests and the dark superstitions of the period invested religious thinking with the most horrible imagery. The insidious influence of paganism had crept into religious drama. The impurity of Rome and the patronage of immoral rulers had robbed it of its effective simplicity. A great fear that the church might return to idolatry and a helplessness in the task of separating the good from the evil caused the conservative or puritan factions to turn against it.

THE PROTESTANT REFORMATION

With the dawn of the Reformation and the revolution from all things Roman the drama was associated with the Roman church. It, together with the art and music of the church, was banned by the anti-Romanist leaders. The elaborate and impressive

ritualism was supplanted by the austere simplicity of Puritanism. Thus the Protestant cause was robbed for centuries of the "aesthetic forms in all the realms of religious art." The loss from the standpoint of visualized education and dignified worship is one that cannot be estimated. From this time drama remained a secular profession banned by the church, except the forms retained in Roman ritualism. Some special groups in England perpetuated some of the Mysteries, retaining their picturesque qualities and eliminating the undesirable. They have been handed down to us as a precious heritage.

RECENT REVIVAL

With the awakening of a new consciousness in regard to Christian education in this present day has come the recognition of the necessity of visual education and creative expression. The church was slow, as usual, in sensing the situation and floundered a bit in readjusting herself to the new program. She has come now to recognize the potential power and educational value of drama in the training and guidance of youth.

Drama has been aptly called "an age-old art," but even so it is yet in the experimental stage as a method of education. The great interest manifested in the subject during this last decade is rapidly reducing it to a workable form.

No one has discovered all the possibilities of its use. It does not have the same appeal to all. "There are some who believe that the participant is the only necessary consideration." This is espe-

cially true of those who teach younger children and confine themselves to the spontaneous type of dramatics. There are others who see only the elements of propaganda. This attitude makes use of drama for the education of the audience rather than the participant. There are also those who use it for publicity. It is quite true that the dramatic service has the effect of popularizing the evening service. One need only to hint that a pageant or play or even a hymn pantomime will be presented and the house will be filled. While this view is one of the least of its values, yet it is not altogether an unworthy one.

Drama does contain all these values and many others. No one point of view embodies the whole truth.

There is a tendency to feel that the Bible characters lived a long time ago and they are regarded as dim phantoms of the past. Indeed, it is a common beginning of a story to say, "Once upon a time a long, long while ago there lived a man—etc., etc." Immediately he becomes a part of the dim past where the story-teller has placed him. We may feel just that way about these characters of the Bible. Dramatization causes them to live and breathe right before your eyes; they are no longer haloed saints and phantoms of the past but flesh and blood with strength and weakness as we are strong and weak. We are able to group around them their family life; we are able to place them in the period to which they belong. The Scripture is vitalized; it is no longer a musty volume but a living book.

THE DRAMATIC INSTINCT

Born into every child is the instinct to act the emotions he feels. He lives in constant imitation of the things in the world around him. A mere suggestion will inspire him to be a cat, dog, automobile, bird, or big bear in quick succession. "All play which induces illusion may be classed as dramatic." Under this designation we must place all activities which encourage dramatic imagination. In the light of this consideration dramatic play must be spontaneous. The ultimate expression of the dramatic instinct is dependent upon the impression received. The control and direction of this impulse are also dependent upon the selection of the impression to be given to the child.

What we observe in the life of a child is true also of the child-minds of primitive peoples. The misdirected imaginations, zeal, and the presence of fear in their lives are responsible for the terrors of witchcraft and black art. The dramatic instinct is present in each individual in varying degrees and is not to be confused with dramatic talent. It is a hunger that drives him to seek satisfaction. Rightly directed, the impulse is the most constructive force in the world; misdirected or undirected, it is like the elements running wild, destructive far beyond our reckoning.

The experience of a child is broadened by assuming other personalities and the value of the experience is commensurate with the value of the personality which is assumed. Deep, personal enrichment comes through the emulation of the good and great and likewise the opposite effect will be noted when the child imitates the base and ignoble.

THE GRADED CHILD

God's child is a graded child for he passes through various stages of development. In early life he invests everything with personality. Trees talk to him and things of nature become his friends or his foes and all things inanimate live and move at the direction of his imagination. He recounts impossible adventures and tells of wild and daring escapades. The wise teacher does not reprimand or suppress this God-given instinct but gently directs and suggests until the days when newly acquired wisdom will direct the child's dreams. He lives over again his strongest impressions. The knowledge of this fact is one important reason why dramatization is so valuable as a teaching method. The child enacts his strongest impression, and the teacher will be able to detect the portions of the story that have failed to make an impression. Otherwise we might never know.

You may determine the most recent event of a village by the play of the children. Because they live their strongest impressions, they learn while they play. The time has passed when educators believe that it is necessary to supervise study but not necessary to supervise play. All that is learned in supervised study may be lost in unsupervised play. The impressions of this period often mold a lifetime. Self-control, obedience, gratitude, worship, God's care, love of parents, are some of the impressions which may be made in very early childhood. Happy is the child who receives them.

Dramatization is a part of his everyday living. "To induce him to dramatize his lesson is to discover

an approach to his personality." The overcoming of self-consciousness is in itself an inestimable contribution to the education of the child.

How vividly they live the story of the baby Moses because it is within the realm of their understanding! The baby Jesus is no less real. Religious truths may become as real to them as the Three Bears or Red Riding-hood.

From this fantastic period of imagination the child is rudely awakened. He is dazed and shocked as he comes to realize that some of his most cherished dreams were only "make-believes." The shock may be lessened if the child has been fortunate enough to have had some wise teacher who has sometimes said, "Of course it is only make-believe," or prefaced the story with, "Let's pretend." He now realizes that his dreams were all fantasy and publicly renounces them.

This is especially true of a boy. He is a constant contradiction. One moment he is a little man, the next a baby. It is hard for him to find himself. Because he does not know what to do, and the developing ego demands action, he acts "smart." Secretly his heart is hungering for the unusual things of his former imaginations to be realized in life itself. He therefore seeks the heroic. The boy admires and lionizes the men leaders, and the girls "have a crush" on the women leaders and older girls. Sad indeed if boys and girls are disappointed. There is no difficulty in interesting them in heroics. Why not satisfy this heart-hunger with the dramatic enacting of the stirring stories of the Bible heroes? Once they have lived the lives of Paul,

Samuel, David, Ruth, or Esther, or modern heroes like Shelton or Livingstone, they will remember them forever. It is interesting to watch the faces of a group who have been privileged to share in dramatics. When the speaker mentions some character which they have impersonated, their faces will light up with sudden interest such as will be shown at no other time.

The child passes through the period of transition or group loyalty. He has entered the stormy period of adolescence. He has left behind his vain imaginations. New daydreams have taken their place, daydreams in which he is leader, he is king! Hero-worship is yet present but everything is overshadowed by his impulse for organization. Gangs, robber bands, police—are only the expression of this natural impulse. A church-centered program can do much to save the child of this age from himself. The right direction of this spirit of group loyalty, the emulation of ideals and romantic daydreams, will result from an organized dramatic program by answering his urge for expression and at the same time give him something to do.

Later adolescence is the period of conflict. The youth is torn by contradictory emotions, extreme egotism and self-consciousness. It is not an unusual criticism that the youth of this age cannot be depended upon to do anything. Certainly not; they do not know themselves. They want to do one thing today and another tomorrow; they are at once hilarious and moody. Their pride and egotism cause them to resent and fear ridicule or failure. The contradictory emotions make discipline very diffi-

cult. It requires a wise head and an understanding heart in the adult to manage this age. They also demand a finished program for their dramatic work. It will be difficult to get them to the rehearsals; they are not dependable as a rule, but the finished product will be a surprise to all concerned. The darkest day in the experience of the director is dress rehearsal with a group of Intermediates.

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CHAPTER II

ADVANTAGES OF THE DRAMATIC METHOD OF TEACHING

The universality of the dramatic appeal is apparent at every turn. He who works all the day at some task which is merely routine, or he who becomes a mere cog in some great machine, must find his playtime. There must be some outlet for the pent-up emotions which tug at the soul. An inherent dramatic urge impels humanity to seek some form of expression other than that of the average day's work. For some the passive observance of the movie thrills satisfies this urge; others find satisfaction in the excitement of contests such as ball games, boxing, etc. The lure of the social life gratifies this urge for many women. Sordid and commonplace is that soul which ignores the urge of self-expression.

Little theater groups all over the country have sprung up as an answer to the demand. There are many who are not satisfied to remain passive observers of emotions portrayed by the artist, but crave the privilege of expressing their own emotions. This does not mean that the average amateur is "stage-struck." Many business men and women are finding relaxation and rejuvenation in creative expression along lines different from those which absorb time and attention during the hours of business.

There is also a growing demand for a visual presentation of life problems. The mind reluctantly receives that which it cannot see. The approach is

difficult where there is a lack of knowledge and interest. The presentation of such subjects as missions, stewardship, the promotional work of the church agencies, is sometimes wasted effort because the one who presented it failed to get the whole attention of the audience. We are hearing much about project methods and their value as a method of visual approach. Something to do or to see makes an impression which the spoken word can never make.

“Line upon line and precept upon precept” may have been sufficient for a bygone age but picture upon picture and illustration upon illustration would be a more effective way of fixing an impression in this modern day. The ears which have become used to certain sounds finally fail to hear them. We become accustomed to certain phrases and they lose their appeal. So moral appeals, the race problem, Kingdom interests, the need of personal enrichment—all pass unheeded by complacent hearers. It requires the dramatic appeal of a Billy Sunday or a startling visualization to give us a few spiritual thrills.

Youth has come into an age of self-realization and is demanding thrills, both physical and spiritual. Herein lies a danger. There will be, of course, constructive and destructive impressionistic materials. We have been groping and floundering a bit in getting hold of the situation. The need of a wise selection of material is obvious. Anything unusual calls for discretion. Because dramatics are good publicity material, there is a temptation to present startling themes in a highly spectacular manner. It is

certain that there will ever be a difference in the standards of taste, that the appeal of the aesthetic finds response in culture. "The whole secret of religious drama and pageantry is an atmosphere of worship."¹

That the atmosphere of worship may be maintained, it is often necessary to reconstruct the whole attitude of the participant. Previous training may have caused him to be irreverent. A reluctance to acknowledge the spiritual aspect of the theme may result in a perplexing situation. Recently a young man was selected for a part representing a youth who, in the time of our Lord, rejected him, followed him to the cross to jeer and deride. The events of the day made a deep impression which resulted in the young man's conversion. The pivotal point of the play represented the young Jew as describing the horrors of the crucifixion and renouncing sin.

The young man selected for the character was eminently fitted for the part. He was a good actor; had a fine voice and deep intensity. His physical appearance was all that could be desired, but he was slow to get into the part. The interpretation of the unbelieving Jew was marvelous but he failed miserably to develop the part in the scene of repentance. The director spoke to him privately and he offered to give it up since he could not "live the part." He explained that his life was not all that could be desired and he feared the ridicule of fast friends if he continued in the part. It was too late to change and the play was to be presented on Sun-

¹*Primer of Religious Drama.*

day evening. That morning the young man made confession and was buried with his Lord in baptism. That night the interpretation of this part brought the audience to tears. The change was almost unbelievable. It had not occurred to him that he could not play a part that he could not "live."

The mental processes are developed and stimulated in attempting to create a dramatic illusion to the extent that at least for the time being the person is really living another life.

Biblical characters and situations are made real. A young man was selected to play Simon Peter in Mary Hamlin's great play, "The Rock." At the very first rehearsal he said, "This author surely has a different idea of Peter from the one I always had. I thought he was kind of a 'foxy grandpa.' A real old man, you know, with salty whiskers and a high temper." The idea of Peter's being a young man was foreign to all his thinking. He began to read about Peter. Each time the minister mentioned him he was all attention. He began to appreciate the emotions and temptations of this great apostle. Interest in this character unfolded a new conception of the gospel story.

The impression upon the audience will be great, but not so great as that upon the participant because it has not cost the effort. The fact that nothing is imitated that has not made an impression accounts for the fact that the participant receives the major benefit. However, the dramatic interpretation vitalizes the theme for those who listen in many ways, such as bringing history down to present-day thinking. We assemble their art, music, customs, cos-

tumes and language and behold, "A thousand years are but as a day," *presto change*, and like magic they are before you. We have carried the illusion and laid it in the lap of the audience. What greater aid can we offer to make the truth "living truth"?

The dramatic instinct is developed and turned into the right direction through recreational dramatics. The subject of recreational dramatics is not to be considered in this discussion except as suggestive material for the recreational activities in the church-centered program. Much of the work of this kind is impromptu. Sometimes previously planning the program and assembling costumes and properties helps, and sometimes the originality and imagination of the group are stimulated by the very absence of such things. Dramatizations, stunts, impersonations, tableaux, and pantomime are favorite forms of dramatic recreation.

The development of the mental processes through the use of educational dramatics is a reason sufficient in itself to warrant any teacher's becoming enthusiastic over its use. The imagination required to produce dramatic illusion is a potential force in a world of work where ingenuity and resourcefulness are at a premium. Moreover, the creative impulses of youth are natural and spontaneous but very often, indeed ordinarily, they need direction and refining. A church-centered dramatic program develops a moral and religious consciousness through the visual presentation of Kingdom interests and moral issues.

It does more than that; it develops an appreciation of the allied arts. Crude makeshifts in cos-

tumes and accessories take away all the beauty of the production. The atmosphere of worship is lost and we fail to impress the intended lesson. This fact is one that must be considered; we are presenting great themes and characters to impressionable minds, many of whom will carry away an indelible picture. Their lifelong conception of that person or incident will be as it has been portrayed by you. Makeshift rope wigs and bathrobes for costumes—ridiculous properties—have no place in religious drama. No director has any right to take the liberty of suggesting any crudity in connection with the characters and events of the Holy Scripture. God made the world and all that is in it and his message should be clothed in all the beauty that it is possible to produce. We have the privilege of drawing upon all the art of the world's great masters, we may draw upon the world's greatest musical productions, we may draw upon science to furnish us color and light.

Not the least of the educational value of church dramatics is that of teamwork. It is absolutely essential in staging any production, either large or small. If this one thing be accomplished with the youth, it will be a valuable contribution to church life, for it is certain that the present generation of church workers do not have that training.

The program of drama and church pageantry divides itself into two general classes: the informal type and the formal type, or the spontaneous and prepared type. We shall consider the informal type first.

INFORMAL TYPE

The spontaneous method of dramatization as a teaching method is generally confined to the children's division. It is the truest test of comprehension because we can imitate only that which impresses or attracts the attention. The impromptu dramatization is the child's own interpretation of the teacher's presentation. Occasionally the teacher gets some startling reactions which she would never have received by any other method. The child will present only that which impressed him; frequently the important point of the story will have failed to leave any impression. But for this test method it would never have been known, and he would have gone through life with an incomplete idea.

The teacher who will be able to employ this method most successfully will be the one who lives on the children's plane, one who can put them at ease and cause them to forget their self-consciousness. The first attempts may be very discouraging. There will always be those who will keep on the outer edge of things. They persistently exclude themselves and are usually very sensitive. They are a real problem and very unhappy in their relations to others.

There can be no greater service given to a child of this type than to aid him in breaking down this inferiority complex. His self-consciousness is often a seemingly impassable barrier between himself and his social life. Unconsciously he shuts off all avenues of approach. He is usually a good listener. His impressions are clear and vivid. The wise teacher watches for an opportunity to establish a

contact. Once she succeeds in securing a spontaneous expression of the child's impression, she will not be slow in attempting the second approach.

It might be that some children will persistently refuse to take part in the spoken dramatization but if they can be induced to take some part of still life in the picture—it might be only a blade of grass or a tree—yet they would feel that they were a part of the project. Another time they will enter more heartily into the spirit of the dramatization. Then, again, we find those who will respond to spontaneous action as a part of the interpretation but cannot be induced to express themselves in speech. After this method has been in use for some time they will begin to feel less timid and enter heartily into the project.

One of the problems in the average church school is the underprivileged child. He has not had the background of the average child. The teacher discovers that he is crude because he knows no better. Here she has an excellent opportunity, especially in vacation church school. She may dramatize table and home etiquette or chivalry as well as moral lessons. The dramatization will make an impression which a rebuke would not do.

Dramatization is unexcelled as supervised play. It will permit the handling of playground groups with a minimum stress upon discipline. It establishes a democratic spirit in play because the selection of talent must not be guided by cliques or friendships.

The supervision of the recitation hour has been supplemented by the supervision of the study hour

in our search for efficiency but it has long been an idea that the play hour should be unsupervised if the child would develop resourcefulness and originality. The child learns more while he is at play than during the study hour because at play he creates the impression just received. He is seeking in action an outlet for his emotions. Usually his motive is the very best, but in the absence of right direction he chooses the wrong theme. At certain ages the thrill is sought after, and a thing need not be harmful to be thrilling. Cheap movies and bad literature have made this idea a prevalent one, but a real thrill may be found in the stories of great explorers, missionary heroes, and brave deeds. Right-thinking leaders will recognize the natural tendency and seek to satisfy such cravings with the right type of suggestive material. The normal child is a "weaver of dreams" and the stuff for his weaving is given him by the adult. Thus we may call dramatics to our aid in our fight against juvenile delinquency.

There are also some purely mental processes that have little to do with the emotions which are developed in the participant. They are rapid thinking, memory, perception, and observation of detail. Dramatization also demands the conception of the general structure of the story and either consciously or unconsciously the participant will note the detail, continuity of theme, sequence of events, the artistic details, harmony, and rhythm. The latter will be noted to the degree of appreciation of the aesthetic found in the individual.

Impromptu dramatization will more often than

otherwise be limited in costume and setting. This will be an advantage rather than otherwise in that the imagination is allowed full sway. The preparation of properties and costumes detracts from the spontaneous expression of the story. It is true, however, that after the story has been dramatized a number of times, and has undergone the refining process by frank criticism of the participants themselves, and has had further development in the way of artistic expression and in the gaining of knowledge of certain customs and manners, it will be a real education for the participants to make the properties themselves and use them.

All materials must be within the understanding of the participating group. The closely graded lesson material of the church school will offer a safe guide in story material.² The old-time idea that anything in the Bible was good for anyone, any time, is not true. Not all the stories in the Bible are suited to the elementary age. Many of them are not within the understanding of a child.

There are also forms of dramatization other than the generally accepted idea of a play. The story may be told dramatically, using sand table cut-outs as puppets. Bottle dolls also may serve. You may observe that a child talks very freely when pretending a conversation for a doll or even a make-believe. He is very much more loquacious than he will be if he is expressing himself as an individual.

It is only possible to make a few suggestions regarding the use of this powerful agency of religious education. Dramatization is a subject that has been

²Mutch, W. J.—*Graded Bible Stories*.

discussed in a very wonderful manner by two or three of the specialists in the field of child study. A book that may be very highly recommended is *Dramatization in the Church School* by Elizabeth Erwin Miller. Any Children's worker in the church school may read it with profit.

THE FORMAL TYPE

With the passing of the junior age, or perhaps a year sooner, it will be noted that the child is less free to express himself before his classmates. He now begins to have secret longings and ambitions. He hesitates to attempt the informal type because he fears ridicule above all else, and the junior critic is a heartless one. He is very bold at times yet he is often audience-shy. He also wishes his performance to be a little more polished than he demanded a year or two ago. He is very anxious for something to do and feels his importance. His recreation will need supervision more than at any previous age, yet this shyness that has entered into his life has made it difficult for him to do things. The formal type offers an opportunity for expression of another's ideas; he will demand a play that offers an outlet for pent-up emotions and the right selection of that material is no easy task. He is demanding the thrill of abnormal and unreal situations; he lives in a world of exaggerations. If this tendency is frowned upon and suppressed, he will seek the expression of his emotions elsewhere. He will express what he has seen or read in the current thrillers of screen and cheap literature. The wise recognition that he must have excitement, action, and deep mysteries,

and be given an opportunity to express such natural emotions under supervision, may do much to save youth from itself.

The opportunity for the adult to come into contact with youth is one not to be lightly considered. It is a privilege as well as an opportunity. Some of the opportunities will be the presentation of problems which are affecting the thinking of the present-day generation. We sometimes think they are too young to consider such weighty matters and are surprised when we find ourselves a year or two too late in presenting the matter. The sophistication of youth is amazing. Questions about the race question, many moral situations, and social evils will be found within their understanding. The right suggestion at this time will go far toward the forming of right opinions later.

Perhaps not the least of the benefits of the church program of drama and pageantry will be this adult touch with youth. The discipline and teamwork, so essential to the production, will give a fair insight into the life and background of the child. There are the unpleasant things also to consider. Unfair criticism, petty jealousies and unreliability common to the adolescent group, will be some of the sore trials of the director. The earlier a spoiled youth finds that he must fit into the general program, the better it will be for all concerned, and it is the director's duty to see that he does.

The formal type of dramatics calls for much greater care in the detail of performance. The stage mechanics, such as grouping, detail of costumes, and artistic interpretations in setting and lighting,

all enter into this new approach. A certain pride in the presentation causes the participants to become interested in the planning and making of many of the simple properties. The more they may be persuaded to put into the project the greater educational value it will have. It will become not only an opportunity for creative expression but a school of applied arts. A few seasons of practical workings in drama and pageantry will reveal an astonishing familiarity with the details of stagecraft.

Another benefit accruing from this educational project is the establishing of a social solidarity. The natural instinct for gangs and mobs has by this time definitely settled into cliques and factions. It is a difficult thing to break into them, yet a necessary thing to do. Because the selection of a cast is governed by types rather than by friendships, it is often possible to break up undesirable circles and factions through new associations. The race prejudice is strong in many sections of this country. A certain presentation called for a colored child. At first the opinion of the group was that the black-face comedian type would be the only possible interpretation. The character was a pitiful type and far from the comedy style. The director explained kindly that the burnt cork negro make-up expressed only one thing to an audience, and that was comedy. It was finally agreed upon to use a small negro child who had considerable ability. The group, finding that they were not contaminated by playing near the child, finally became quite attached to him.

Where shall we use educational dramatics? It will not be possible to use every project that will be

worked out in a comprehensive program for public presentation any more than it is possible to present publicly all other details of an educational program. A comprehensive program is a graded method to be used at infrequent intervals to interpret a lesson or a story that meets the requirements of dramatic form. There will be some outstanding projects that will give an opportunity for Sunday evening presentation. Ordinarily the Sunday evening presentation of drama should be in the hands of advanced amateurs who would be able to present a finished performance. The young people's services, social evenings, church-night programs, class meetings, missionary programs offer ample opportunity for the well-prepared play.

The benefit is twofold. To the participant it is cultural in the following particulars: the receiving of valuable training in one of the arts, the training to express oneself, the acquiring of poise, the creating of desirable social contacts, and the establishing of new and vital conceptions of biblical narrative and world situations. The benefit to the community and congregation may also be reckoned. The visualization of Kingdom interests and world situations is a valuable aid in the program of Christianity.

Shall we use dramatic forms in the worship period? First of all, what is worship? One has said, "Worship is the establishing of vital fellowship between ourselves and the Christian God." We know that certain emotions, certain colors, have the effect of creating a worshipful atmosphere. Youth is a devotee of beauty and will remain quiet and reverent in the atmosphere of beauty. There are certain

dramatic forms which lend themselves to the creation of deep religious feeling; pantomimes which interpret hymns, biblical narrative or religious story, living pictures or tableaux, are especially effective when synchronized with music. A brief pageant may be used but it must be carefully selected to conform with the theme.

Yet another opportunity for the dramatic project is offered in the daily vacation Bible school, also the week day school, both of which combine work with play in their expressional periods.

The young people's service offers the opportunity of using the dramatic project in worship, in the lesson period, in social life, and also in the contribution they may make to civic interests and to social service. The church service may be embellished with Scripture pantomimes, hymn pantomimes, living pictures, dramatic readings, pageantry, dramas, tableaux, morality plays, mystery plays, masques, statuary and illusion.

Are all the effects of pageantry beneficial? Are there no pitfalls or dangers? Anything that is worth while is fraught with danger and pageantry has many pitfalls. It has been said that more than 50 per cent fail who try it. Perhaps no one will ever know all the reasons, but mention of some of the most common reasons may aid another in avoiding the same mistakes. Because the very best talent is sought, there is a danger of confining the activities to a small group, resulting in jealousy and opposition. Some of this could be avoided by organizing the work and grading it. The co-operation of the church officary is often quite difficult to obtain

because of prejudice and ignorance of recent developments in educational methods. We might say it is almost impossible to do good work without the co-operation of the church officary. School activities require so much time that it is increasingly difficult to find a cast who will give the required amount of time for adequate preparation. A few poor productions will ruin the spirit of the dramatic program. Spasmodic activities result in lagging interest. The consideration of expense need not wreck a dramatic program if care is taken, but it is so easy to incur unnecessary expense that the program is frequently discontinued on this account.

Commercialism is not the least of these pitfalls. There is something about paying for an entertainment in the church that detracts from its educational value. Criticisms are forthcoming in the case of a paid admission that are not heard at any other time. It may not be logical but it seems to be true that the same religious drama played by the same cast will be more effective when the admission is free than when there is an admission fee.

“Eternal vigilance is the price of success.”

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CHAPTER III

ORGANIZATION AND GRADED MATERIALS

A program of dramatics in Christian education may be a help and it may be a hindrance. This is true of any type of project. For example, a church gymnasium is a wonderful thing only if it has proper supervision. The dramatic program is no less a nuisance if it lacks proper supervision. Unless any project in Christian education meets the need of the participant and is correlated with the established program of the church, it is, to say the least, a problem. The building of a unified program requires a recognized leader and this leader should be relieved of other responsibilities. It sometimes happens when the program of church dramatics is launched, it is attempted in a burst of enthusiasm and several persons are inspired to do the same thing. It may be possible that a number of persons are equally qualified to do the same work and do it well, but when this thing does happen it becomes a matter of individual effort and the result will be a useless overlapping of themes and a competitive spirit which will confine the activities to those who possess the greater talent. The educational features will thereby be entirely overlooked. In the complicated workings of a graded church school there is no room for the inefficient haphazard effort of any individual or for self-aggrandizement.

The most satisfactory method is that of creating a regularly organized department of pageantry and religious drama. This does not necessarily imply

that the director will be the coach for every production which may be presented; but the responsibility for the plans, equipment, and general supervision shall be upon him. The director will need to seek the co-operation of the pastor and the educational board in securing unity in the program.

If the program is to benefit all departments, then it must take into consideration the needs of all departments. It is unlikely that any one person would be in touch with the workings of all departments. Furthermore, it would seem that there are special programs arranged for more than half of the Sunday evenings. The minister would be crowded out if all were to be given a place. A short drama may be a fitting climax to a series of sermons. Or the Scripture lesson for some special sermon may be dramatized and followed by a short sermon.

A short dramatization which is a powerful presentation is "A Little Maid of Israel," by Alice Donovan. It requires but twenty minutes to present. It may be followed immediately by a short sermon, the subject of which may be "The Leprosy of Sin." Ordinarily the Bible narrative of Naaman would be read as a Scripture lesson. Again, "Barabbas," by Dorothy Leamon, would be a fitting drama for Good Friday night service. It is a short, one-act play and tells of the release of Barabbas. The climax is the resurrection. These are only illustrations to show how necessary it would be to confer with the minister in regard to his program. Without any previous planning in regard to harmonizing, the themes of program and project will inevitably cause confusion.

It is not possible to conduct a definite program of this kind without some equipment and properties. Unless one person is made responsible for the care of the equipment, it will be shifted about, loaned here and there until all will be lost in a very short time. With care and forethought the properties and costumes may be accumulated with a small outlay of expense and effort.

An organized plan is the only plan that can possibly be correlated with an educational program. Just to the degree that we are able to do this shall we be able to elevate our program from mere entertainment to education.

If we are to succeed in this department of expressional activity, if the program is worth attempting even as an experiment, it is worthy of the enthusiastic endorsement and co-operative effort of the minister, educational board, and the entire administrative force of the church and school. The promotion of a program that will challenge youth demands that the mechanics of its organization must be based upon practical plans and proven theory. This requires a trained leader.

Emphasis has been placed upon the co-operation of the church leaders for the reason that dramatization may be the cause of much grief if it is not placed in the hands of consecrated Christian leaders. There is an abundance of unsound materials upon the market. Almost all biblical plays are perfectly sound yet the publishers represent all denominations and faiths—Protestant, Jewish, Roman Catholic—in fact, almost every phase of belief, and oftentimes one who is not familiar with the ortho-

dox teachings of one's own church may make some serious blunders in selecting plays. The portrayal of a single character in a manner contrary to the teachings of the church may cause offense. This is why all dramatic material should be submitted to the minister. It is presumed that he understands the teachings of the denomination which he represents.

Certain objectives for stated seasons of the year are set by local state and national organizations. The plans for the program of the year must take this into account. The program must also recognize the established grading of the school. We are fully aware that the program for the adult fails to make an impression on youth because the inclinations of one age or period of child life are far removed from those of another period.

The program for the Beginners and Primary Departments are largely the spontaneous type of dramatization which is discussed more fully elsewhere. The Christmas and Children's Day programs often include children of those ages.

In planning for the dramatic activities of the Children's Division the co-operation of the superintendents and teachers will be an absolute necessity. The lessons for the current quarter will in all probability yield some material suitable for dramatization. Not all stories found in the graded lesson lend themselves readily to dramatization because some are lacking in action.

After the story has been selected, the teacher or the story-teller should study to so present the story that the dramatization may proceed in the order of

the sequence of events. She should emphasize the points of action and her descriptions of the persons, properties, and settings should be so definite that the child will receive a vivid impression of the story and will dramatize it correctly. He will not put into action any thought that fails to make an impression and any impression that he does put into action becomes a part of his life.

It is a grave mistake to suppose that all biblical material is suitable for children. If this were true, we should have little need for graded materials. The story best suited for dramatization must have a definite beginning which will establish the time and place and introduce the necessary characters for the beginning of the play. The beginning of a story may so vitalize the theme that it will become a living, present truth. On the other hand, it may be related to a dead past by beginning it in this fashion, "Once upon a time, a long, long time ago." The story must have action and plenty of it. The succession of the events may be the ordinary development of the story which may lead to a climax or it may lead to an abrupt and unexpected climax. The structure and general setting should be within the interest and understanding of the group. This does not necessarily mean something familiar to the group for the mind is imaginative above all things at this period and some setting far away may need only a suggestion to place it well within the interest of the group. The story must end satisfactorily.

Properties and scenery are not necessary. The imagination will suffice for a greater part of the setting, yet it is not too early to develop a love for the

beautiful. The fashioning of small properties is work in which children delight and the educational value of the project is multiplied many times by this additional participation. The beautiful language of the Bible is very impressive, although it may be that some passage will be not quite modern enough to be understood by the child, but when the language is easily understood it means much to urge that the conversation be in the biblical language. No other translation of the story of Ruth will ever be so beautiful as "Entreat me not to leave thee, etc." Imagine, if you will, someone dramatizing this sentence thus: "Please do not tell me to go home and leave you."

There will be a noticeable difference between the work of girls and boys in interpretation. The boy will show a directness of action, brevity of text, and impetuous action that will not be so noticeable in the girls, but the girls will show more refinement and artistic taste.

Passing from the third-grade Juniors to the first-year Intermediates, we notice at once that the desire for the formal type is manifested. Pupils are now desirous of presenting their work publicly and are willing to give more time to insure the finishing touches, although they still demand the active type of dramatics. Missionary stories and hero stories are suitable. This group works well in pageantry, pantomime, and living pictures. The girls of this age are pleased to be made up into beautiful creatures and are chiefly concerned over the costumes. The Intermediate boy is not so easy to enlist. He is afraid of himself and very sensitive.

The Senior Department is a very satisfactory source of supply. Seniors are more easily disciplined than Intermediates. They are maturing in mind and body and are much more concerned about making a good impression. They are able to handle heavier materials and at the same time are not quite so heavily loaded with school activities as the pupils in the next four grades.

If a difficult drama is to be produced, it will be much more satisfactory to use a group of experienced players. Often these will be found among the young people who have had opportunities for special training in high-school and college activities. It is sometimes feasible to organize a group of experienced players to prepare one or two strong plays each season, leaving the simpler forms to the less experienced players. But if it is a church group and incorporated with the department of educational dramatics, on no account should it be commercialized. The commercializing of religious drama destroys the atmosphere of worship.

AN ORGANIZATION CHART FOR LARGE PRODUCTIONS

(Detail of organization adaptable to any group)

1. GENERAL DIRECTOR—

- a) Responsible for the entire program.
- b) Director will be the coach unless a dramatic coach is also available.
- c) Must appreciate the aesthetics as well as the mechanics.
- d) Maintains harmony in script, setting, and cast.

2. EXECUTIVE COMMITTEE—

Chairman	Casting
Secretary	Costumes
Treasurer	Properties
Business Manager	Music
Publicity	Ushers

3. BUSINESS MANAGER—

- a) In charge of all expenditures.
- b) Assists in formulating plans for financing the project.
- c) In charge of ticket sales.

4. SECRETARY—

- a) Calls the cast.
- b) Lists the talent and files the lists for future reference.

5. TREASURER—

Responsible for funds.

6. PUBLICITY—

In charge of advertising.

7. CASTING DIRECTOR—

This person may have any number of enlisting captains to assist him. In some very large spectacles where hundreds are used one person may select the cast for each episode.

8. STAGE MANAGER—

- a) Responsible for the setting of the scene. (It is presumed that the setting has been designed and made by experts and the manager has only to set the scene.)
- b) Manager of all stage hands.
- c) Responsible for the mechanical appliances used in the production.

9. COSTUME CHAIRMAN—

- a) Unless a special designer has been secured, the Costume Chairman in collaboration with the director will plan all the costumes.
- b) Arranges for making them.
- c) Purchases materials.
- d) Responsible for the costume closet, assembles all accessories and issues them to the talent or to the special maids in each dressing room.

10. PROPERTY MANAGER—

- a) Arranges for the properties.
- b) Must have a knowledge of properties, periods, etc.
- c) Someone interested in arts and crafts might direct work in a little theater workshop and make many properties that would be very expensive to rent.

11. MUSIC—

Charge of incidental music, orchestra, soloists, chorus, etc.

12. PROMPTER—

13. DANCE DIRECTOR—

14. MAIDS FOR DRESSING ROOMS—

15. STAGE ELECTRICIAN—

- a) One who knows enough to watch a switchboard and a light plot as well, as one who does not know so much cannot receive instruction in the matter of carrying out the wishes of the director.
- b) One who is willing to make a study of the possibilities of stage lighting, the effects of light upon costumes and settings, also the psychological effect of color upon the audience.
- c) A professional should be employed at all times for the installation of electric wiring or equipment. Modern stage wiring is too complicated and dangerous for amateurs to handle.

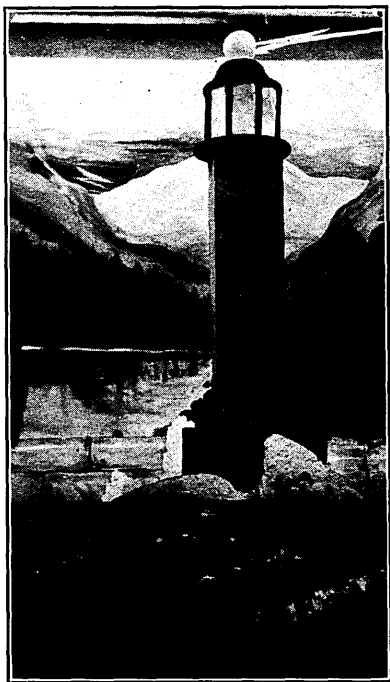


Illustration No. 1.

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CHAPTER IV

SELECTION OF DRAMATIC MATERIAL FOR THE GRADED PROGRAM

The selection of dramatic material becomes increasingly difficult for the producer of religious drama and pageantry as we seek to unify or correlate the program of Christian education. To select materials that will entertain and please is a comparatively easy task, but the finding of material suitable for certain groups and at the same time adapted to the physical equipment and also seasonable, is a real task. It is therefore the purpose of this chapter to seek out the sources of supply and suggest graded materials. The occasional producer is not considered in this discussion but rather the one who plans a balanced program, keeping the annual program as a unit in mind.

There may be an organized group of advanced players who will be able to handle heavy material. For this group a few well-known plays will be mentioned, but it is taken for granted that they will be familiar with the new and standard materials.

The first point to be considered in regard to type is that of the season. Graded church school lessons, except Beginners and Primary lessons, follow themes rather than seasons but the dramatic program must fit into the celebrations of special days—Christmas, Easter, Children's Day, Mother's Day, Rally Day, Stewardship Day, Christian Endeavor Day. These make a full program without additional material, but at least one missionary play, one Old Testament

play, and one New Testament play should be included in the annual program.

Not all of these programs will be presented publicly. That would be impossible, but each department of the school will have an opportunity to present some form of dramatic material in its own department during each of these special seasons.

No one department should have the monopoly of all the special days for the public performance but all should take their turn and at the other times present their programs in their departments. Perhaps a simple pantomime of Scripture or a hymn interpretation might be all that would be needed to embellish the worship program. It might be a playlet for the Christian Endeavor or for an afternoon reception for mothers.

It is true that the smallest children in the church are the most interested in the Baby Jesus. In the mad Christmas rush we leave them entirely out. No other story in the Scripture is so well suited to the spontaneous type of dramatization for the very little ones. It is a story with which they are familiar and there is a wealth of material available to plan a program of this kind. Whatever type of play may be used, assuming that it is religious (not necessarily biblical), the nativity story should be presented somewhere during the day. A dramatization, a pantomime, a picture interpretation, a living picture, or a series of pictures with a reader may be used; but, whatever form is selected, we should remember it is Christ's birthday and should be so recognized in all departments. If this emphasis were placed upon the sacred day by all schools, per-

haps some day we might change the commercialized view of the holiday which features reindeer, Santa Claus, and selfish giving. Carol-singing and out-of-doors pantomime are effective programs and make an impression on the community. In many of the larger churches the "White Gifts" service is used for the morning preceding Christmas and in the evening the choir cantata is given, followed by the presentation of a Christmas play on Christmas Eve. This would be possible only in a large church. The small church might be able to have only one program, which would include several departments.

It is no less important that each department be allowed to have a part in some form regarding the true meaning of Easter. It is high time that the Bunny Rabbits, eggs, and Santa Clauses were relegated to heathendom where they belong. The church is to blame for allowing the business world to take its most sacred days and crowd the holy atmosphere completely out of them. It is to be hoped that no teacher will be guilty of using such things in any form of church production, decoration or lesson material.

The heavy type of drama is not suitable for Intermediates, or even Seniors, unless the coach is unusually strong, but they handle the easy type splendidly. Their experience is too limited to allow them to live the emotions demanded by such plays. Pageants, pantomimes and missionary plays are excellent for these departments.

The physical equipment will have much to do with the selection of the play. It may be that the resourcefulness and ingenuity of the leader may

overcome many of the difficulties, but there are some handicaps that steadfastly refuse to be overcome. "We must cut our garment according to the cloth." This, however, need only affect the size and elaboration of the settings of the play and not the quality. Indeed, some of the very finest things in the field are the most simple.

The first consideration is the size of the platform. Will it be sufficiently large to allow plenty of action for the required number in the cast? An overcrowded

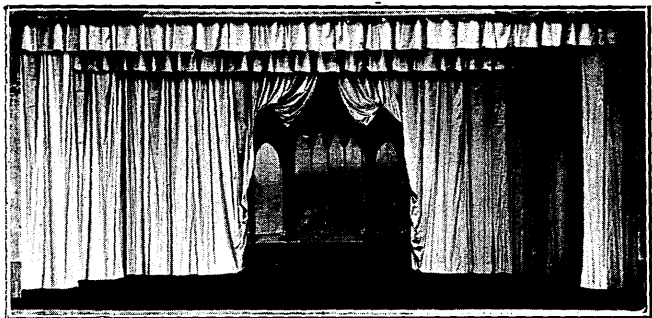


Illustration No. 2.

stage is messy. It is difficult to keep the cast moving smoothly. Many of the small pieces of interpretative action are lost in mob scenes. The problems of color interpretation versus monotony arise in large casts. When the picture is cluttered, the climax loses its appeal.

The second consideration is that of scenery. Do you have the scenery necessary to present the play properly? Scenery is far from necessary in all plays. Many of the finest plays are presented, even by professionals,¹ with a background of drapery.

¹ See frontispiece.

But occasionally some one distinctive item is a pivotal point in the play; as, for instance, a tree or rock or the exterior view of a house or a city gate.² Could you get this necessary piece of setting or would it be easier to make another selection? The old idea of realism in scenery is no longer thought to be necessary and this is a distinct advantage in church dramatics. Suggestive scenery will be considered elsewhere but many adaptations may be made in the way of simple scenery. The number of acts in the play to be selected will make it necessary to consider the change in scenery. One fine little farce which is most entertaining for the mixer is "How the Story Grew," but it requires so many interiors that unless an explanation is made it is difficult to produce.

Adapted stages are often so crowded for back-stage room that it is next to impossible to change scenery quickly, if at all. Long waits are very tiresome and the people become so restless that the effect of the next act is marred. Dark changes, illusions and screens will solve many problems of this kind. Two illustrations will explain somewhat how this may be done. The little play, "Alice Through a Postal Card," is a clever missionary play for Juniors. It requires two scenes, one in an American garden and the other, a dream, is in a Japanese garden. It was managed recently in a very ingenious way. The American garden scene was represented by screens of lattice over green with a small rustic bench upon which Alice sat. In a moment of darkness stage hands clothed in black removed the

²See No. 2, page 53, which shows inset of cathedral window.

screens; and the Japanese garden, resplendent with hanging wistaria, Japanese lanterns, small cherry trees, and a throne for the Teapot Queen, was all in readiness and, being suddenly lighted, the play proceeded. When the time came for Alice to awake, the same plan was used and the original garden screens replaced.

At another time a Senior group was presenting that fine little biblical drama, "Little Maid of

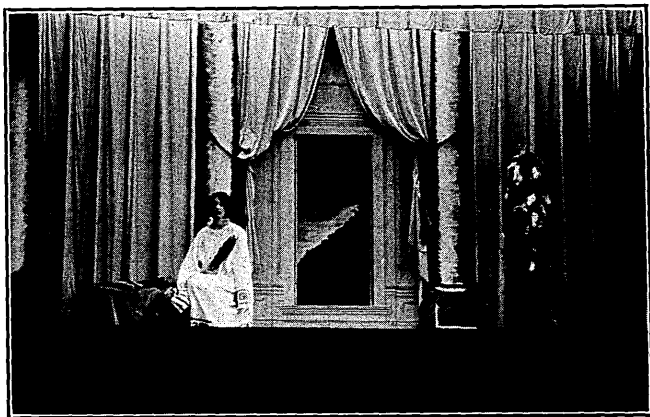


Illustration No. 3.

Israel," by Alice Donovan.³ It was presented at chapel service during a leadership training school, and there were just twenty minutes allowed for the three acts, with two changes of scenery. The first scene was an interior of Naaman's palace. It was hung in draperies and the furniture included only a tall oriental flower stand with a basket of trailing roses, a brazier, and a couch upon which Naaman's

³Illustration No. 3.

wife reclined. Underneath these curtains was set the scene of a village street. It showed the corner of a stone house with a gateway which had a key-stone arch. In the distance was a mountain scene which was painted on the back drop. At the end of the first act, the curtain dropped and the three pieces of furniture were removed by stage hands in a second's time. The curtains operated on endless ropes and were withdrawn. During this time Naaman, who had on his rich clothing over his traveling garb, slipped the outer garment off and the second scene proceeded. At the close of the second scene the curtain dropped and the first scene was replaced just as it had been in the first place. The speaking time of the play is eighteen minutes. It was played in twenty minutes with two changes of scenery. These settings included wood wings, back drop with loose pieces of stone settings against it, and draperies drawn over them, also two small oriental rugs in the interior scenes. This was produced on a regularly equipped stage in the educational department of a modern church. Without question the scenery is much more easily handled under such conditions but the adapted stage would admit of the same plan by the use of removable screens.

The unruly front curtain is another thing in favor of the one-act play. One of the most destructive things to a fine climax is to have a hitch in a curtain and perhaps two pairs of legs running across to close it. The dark change is practical. It is not quite as smooth as a good front curtain and in a complicated change it will not do at all. But for a

simple change such as was worked out in "Alice Through a Postal Card," it is a very satisfactory method.

A consideration of the lighting plot will be necessary. The mystery and stunt lighting do not belong to the ordinary amateur class. Lighting equipment is expensive. It requires an electrician who understands theatrical lighting to install some of the miracle stunts and without them the play cannot be given successfully. As a rule the simple play is the most satisfactory.

The next consideration in the selection of dramatic material is that of the available talent.

The ability of the coach is a major consideration but quite often the coach overestimates his ability and selects material far too difficult for the situation. A play should be chosen only after it is certain that players may be found. Do you have certain types to fit the characters, at least those who could interpret certain characters? Too often a play will be selected to star a certain person and the remainder of the cast will be selected at random. While you must have a strong "lead," and it is impossible to overcome the handicap of a weak lead, yet one person does not make a play. It is well to select a play which has the lead suitable to your strongest player. It is always a reflection on the lead to have a minor character outshine him and it detracts from the center of interest.

The foregoing suggestions are the manner of procedure in the theory and technique of play production but in educational dramatics where the participant is the first consideration, all these rules may be discarded to an advantage. We may deliberately

choose a weak player for a strong part for the very purpose of enriching his Christian experience, as he lives a part of virile Christian character which he really has not attained.

Local conditions would influence the final decision. This is true especially in the matter of choosing something for mere entertainment: the culture of the audience or the interest of special groups like Boy Scouts, Campfire Girls, missionary circles, or similar organizations. Or it might be that some definite kind of promotion work would be needed like promoting interest in conference, or the approach of self-denial week, or any other special season.

Finally the finances. Nearly all the educational type of dramatics are free from royalty, but few of the high-class dramas are free. Nevertheless, the royalty upon a play is usually a hallmark of the quality.

Some really fine plays are free to church producing groups but carry a high royalty for professional use; others are free if no admission is charged. Some publishers who do not charge royalty demand that permission be obtained to use their plays. Copyrights are property just the same as your watch, diamonds or real estate and you have no more right to take one than another. Great care should be made to make the necessary arrangements in this regard.

What is a good play? Upon what basis shall we judge a play? First, it must have a good plot. Is the story worth telling? If so, has it been told in an interesting manner? An old actor used to say,

“Remember your audience is a blank; you have to carry every idea and lay it in its lap.” For this reason it is poor psychology to have too many ideas. Confusion will be sure to follow. It must not only be a good story and well told but it must also be a story with a purpose. It must have suspense. No hint of the climax must ever occur until the time for it.

All the action and speech must be clean. It is poor policy to have any presentation of dramatic work in the church that smacks of worldliness or looseness. The action must be wholesome and suitable. It must have a worthy motive. Nothing is more disappointing than to hold your breath in suspense and eagerness during three acts and have a puny, insignificant climax entirely unworthy of the general structure of the play.

If you are using the play for an educational effect, remember that the last words will leave the greatest impression. The movement, color, and action must gradually move toward this end. It must be within the understanding of the participating group. No player can live a part which he fails to understand. Another poor type of play, especially for youth, is one that is slow in striking the mood. Someone has said that you win or lose an audience in the first fifteen minutes.

Church players have some things to hold sacred that other players might disregard entirely. The sacredness of home, the marriage relations, the church, the clergy, and personal purity must not be burlesqued. Plays misrepresenting youth, presenting loose morals, sex suggestion, unpunished crime, or any form of

profanity are not suitable for use in church even in a commercial enterprise. Vulgarities, slang, or even poor English will not conform to a really high standard of excellence in an educational program. Finally, a play must be orthodox.

Where shall we find such material? It is a disappointing thing to look through a catalogue and order several dollars' worth of material and not find any usable material in it. Yet this is a common experience. One of the best helps is the graded and classified catalogues which are issued by a number of church organizations. "Plays, Pageants and Religious Dramas," is a selected list compiled by the Division of Pageants and Costumes Department of Missionary Education World Service agencies of the Methodist Episcopal Church. It is a free list and may be had for the asking from a number of distributors such as The Pilgrim Press, Judson Press, Methodist Book Concern, Abingdon Press. The contents of the list cover world service (general), home missions, foreign missions, Africa, China, Europe, India, Japan, Latin America, other fields of life service, biblical, religious and ethical, seasonal, devotional, children's. Another valuable list is issued in connection with the Youth Quest materials. It is compiled by Genefrede Harris and prepared by the United Christian Missionary Society, Missions Building, Indianapolis, Indiana. It has the advantage of being graded as well as classified. There are the Bible plays for Juniors and Intermediates, also missionary plays, and plays and pageants for special days. Then there is a like classification for Seniors and, finally, for young people and

adults. In addition there is a list of materials for combination groups and a miscellaneous list dealing with stewardship, citizenship, fellowship, social and recreational life, and summer conference promotional material. The *Journal of Religious Education* also publishes some valuable plays and suggestions. The denominational boards are issuing new and suggestive materials from time to time. Some of them are substituting a project period for the former Junior Christian Endeavor which correlates the impressional period of the morning and the expressional period of the evening. Incorporated within this program is suggestive dramatic work. It is well to follow the suggested theme.

Materials cannot be selected for any group unless the one who selects them is familiar with the conditions. Avoid the untried, spectacular stuff, and allow a certain margin in the budget to buy extra material for selection. Public libraries in the large cities have some material from which to select and in some states the state university has an extension service which furnishes clippings, readings and plays. Keep on file a copy of every play you use and buy. It will be valuable help in determining the probable worth of some unknown play if you may have some other piece of work by which you may judge the style of the playwright. After all, the selection of dramatic material should be guided by good taste and sound judgment and usually an unsatisfactory play may be attributed to the hurried selection of someone who was either not competent or did not take sufficient time to think it over.

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A classified and graded list of materials with names of publisher, price, and number of characters has been compiled by Genefrede Harris and is distributed by the Christian Board of Publication for twenty cents.

CHAPTER V

FINDING AND TRAINING THE CAST

The selection of a cast for the religious play requires forethought and deliberate consideration because the objective is of so much greater import than mere entertainment. We are seeking to maintain an illusion for the purpose of making impressions that will mold thought and life.

The amateur director must offset a handicap that may never concern the professional, that of overshadowing the real character of a man who may be able to interpret successfully a character quite the opposite of his own.

It is necessary for the casting director to seek for "type." It is highly improbable that he will find any one person who will fit all the requirements for the correct interpretation of any character. Neither is it wise nor fair to the author to distort his conception in order to make the rôle suitable to an individual player. The author will carry his conception of a character to a climax; any attempt to make any radical changes will only invite confusion. The interpretation of a biblical character demands historical accuracy and a commonly accepted type. There are, of course, exceptions to this general rule, as in the case of Simon Peter in Mary Hamlin's play, "The Rock." Peter is portrayed as a man much younger than the pictures shown in most of the great religious paintings. It so happens that the present age associates great age with a flowing

beard. The younger generation has conceived an idea that all the apostles except John were very old. The most common remark concerning the film, "King of Kings," was in regard to the youthfulness of the character of Judas. It is not altogether wise to draw too freely upon the imagination in regard to the unrecorded years of the characters found in the Bible.

First, we must look for physical similarity as far as it may be possible without sacrificing ability. Physical deficiencies may be overcome to some degree by the aid of careful make-up. Some productions call for characters with a physical weakness such as stuttering, lameness, hunchback, excessive fat, or some facial peculiarity such as protruding ears or crossed eyes. It is unfair to any person thus afflicted to accentuate his weakness. No hurt is so deep and abiding as the hurt of wounded pride. Any of these peculiarities can be imitated, with practice, by someone who is normal. The points for general consideration are those of height, weight, complexion, general characteristics, and facial expression. The contour of countenance will also influence the selection of types, as for instance high cheek bones in a brunette suggest the oriental, particularly the Indian type. Those of the coarser types suggest material for the black face. The finely cut features suggest our classical types and the dark, spiritual types are especially appropriate for the religious characters.

Voice is a major consideration. It is of little avail to secure good interpretation and mechanics if the voice of the player cannot be heard. Some of

the most important questions are these: Will it carry? Is the enunciation clear? Are the inflections good and are they under control? Does the voice fit the physical type? For instance, unless a comedy situation is to be desired, shun a big body with a small voice or in some cases the reverse. The tragical lady or the villain, the intense or sympathetic type must not have a thin, rasping voice. Save this peculiar quality of voice for the infirm or the querulous old-maid type. Many points of the interpretation may be weak but if the player has a magnetic voice he will be worth the time and effort it may take to develop him.

Quick perception, the ability to adapt a suggestion and develop a situation, is a qualification not to be lightly considered. The lazy type that loafes at rehearsals and expects the instruction to be absorbed in some miraculous manner is the one that creates the most difficult problems of discipline. The mischievous and unruly are not as difficult to train as those who are "beautiful but dumb."

The player must, in addition to the qualification of voice and perception, have expressive power. He must be able to "live" his part, to understand and harmonize the word of the script to the required action in harmony with the will of the director. The amateur coach usually is one of three classes: one who has been trained either as an actor or teacher of dramatics, the experienced amateur who has been fortunate enough to have had training by those who were professional in their methods, and that other great class who have sensed the need of this type of education and have assumed the task. Many of the

most successful come from this latter class, who have had resourcefulness and natural ability and have been able to work out their own problems in a fine way.

The professional coach very often considers the ability of the player to the exclusion of every other thing. The religious play which is given as an amateur production or as a project does not consider the finished production as the paramount issue. Since the educational value to the audience and participant must be considered equally, then the moral qualifications of the player must also be considered. An illustration of this fact may be found in the story of the spiritual preparation required for the actor who plays the part of Christus in the Passion play. It is certain that the part of John the beloved disciple in a biblical play would lose much of the spiritual appeal if the player were a well-known character who contradicted the part in his everyday living.

Neither is it wise continually to cast a young person in parts of outcasts and criminals. This fact was brought forcibly to the mind of the writer some years ago. A certain young lady in the church players' group was a perfect type of the oriental vamp. Her voice, expression, the sinuous movement, even the heavy lids which overshadowed the languid dark eyes, bespoke the type. Her remarkable ability made her invaluable in this difficult rôle. One night she was called to read a religious play and her first remarks were these: "I will be the lady villain of course. There is little use trying to be good; everyone tells me I am beautifully bad."

As a matter of fact, she had been chosen for that very part. The decision was reversed and she was given the part of a sorrowing mother. She seemed to enjoy the experience afforded in this new interpretation more than any part she had ever played previously, though the play was not the success it would have been had she played the part for which she was fitted. There was some criticism concerning it, but the director was satisfied that she had used wisdom in making the decision.

The success or failure of a play rests upon the ability of the producer to maintain the illusion. The properties, settings, players, lights, mechanics—anything, everything—are just so many aids to illusion. It requires so little to destroy the illusion that it behooves the director to use every possible method to help the player to live his part. It seems to be almost impossible in amateur production to withhold the personnel of the cast, yet without question the association of real characteristics with the assumed ones has its effect upon the minds of the audience, and detracts and destroys the illusion.

It is a decided disadvantage that the players must rehearse so long a time before the atmosphere of the play is created for them. It is difficult indeed to feel that a soap box is a throne or a football sweater is the garb of the high priest. The humor of the situation makes it all the more difficult, so that it is a handicap impossible to overcome in many instances.

Discipline will aid the player. It is impossible to do good work with noisy, irrelevant talking in the wings. A very common type of "smart Alec"

is the one who annoys the whole group with bright remarks and general disorder, thus preventing the player who is playing opposite from doing his work well. Unfortunately an individual of this kind very often has the ability and previous training to do very well the night of the presentation but at the cost of ruining the other parts. Such persons are a detriment no matter what may be their ability. Usually they are cured by being dropped after having the cause explained.

It is some help when addressing the players to use the names of the characters rather than their own. It is only natural that the individual should resume his own identity the moment he receives the suggestion upon hearing his name.

Suggestion of the proper moods may be made by using instrumental music during practice. While the method is a practical one, its success depends upon the proper selection of the music. Obviously the wrong selection would be a detriment. All theater music is now classified into moods, and may be purchased from houses selling orchestra music. The books are in numerous volumes called "motion-picture moods." They are written with a continuous theme, making it quite easy to make an ending anywhere desired. For intensity, try using the violin or organ during the rehearsal of special scenes of grief and passion. Minors and pathetic strains are the proper movements for this purpose.

The most difficult things to assemble are the properties, and they are the most needed for practice. The natural method of handling unfamiliar properties cannot be learned except by actual use. The

boy who has never handled a sword cannot learn to do so by using a stick for rehearsal. The most awkward situations are created by players being unfamiliar with the properties, and the concern over their right use has caused many to forget lines with which they were perfectly familiar. The use of the properties also aids in creating atmosphere because they make the situation seem more real and put the player at ease.

The director is ever on the watch for new talent. It is discovered in some of the most unlooked-for sources. Often a player does not succeed in a part because the emotions required to portray the character are foreign to any experience in his life or conception. He might be able to depict another character creditably. It is only kind in such an event to make an adjustment. Not only that, but you have placed or classified that particular individual for future use. It may be that a player is incapable of living his part because of self-consciousness which may be caused by many things which the director or coach cannot understand, even though he be an understanding person. Quite frequently it is caused by an inferiority complex, a fear or dislike of some other player, or even the coach himself; or it may be an aversion to the part itself. It is always a difficult situation and is entirely a matter to be decided by the coach. It might not be worth risking offence. As a last resort the part might be altered. Truly one must be "wise as a serpent and as harmless as a dove."

Watch the development of new talent among those playing small parts. Few stars appear from

untried ranks. Most of them are the result of training. It is not a good plan to use untried players in important rôles no matter how well they have been recommended. A player might be fine in comedy who could not play a religious part at all. Versatile actors are hard to find. Few players would resent a tryout or accepting a small part as a beginning. Few amateurs are either versatile or flexible in their interpretations; they must find their type and stick to it. Again, some may come to you with fine recommendations and you may not be able to get results. After a while you may find that they are imitators. They have no distinct type but have learned the part from some painstaking coach, line by line and motion by motion, just like a machine. Such a person has his value. He will never be able to put over a big part, but with care he may be trained to do almost any kind of small part, providing the coach can take the time to interpret it for him line at a time.

When working with children and young folks watch the programs of the school organizations. The school leader has a much better opportunity of observing and estimating their ability than the church worker. They are striving for recognition in school activities and reveal their talents much more readily.

It is unwise to try all new talent at one time. If you have a good "lead," your time may be devoted to the new player. The experienced player may be able to cover up some of the deficiencies of the inexperienced. Often stage fright causes a beginner to forget cues, and the experienced player

may be able to "fake" until the unfortunate one regains his poise. Should both become confused, disaster will surely follow.

Adults and older people are often needed for special parts. Particular care must be used in selecting such persons. Few persons of advanced age prove to be satisfactory. Ordinarily their voices are not strong or their enunciation clear. The strain of rehearsal is too great; but the chief reason is that they are usually entirely out of sympathy with the younger group and their presence will create a constant problem. It is much better, when possible, to make use of a young person to represent age.

Many plays are written with parts for children that would require a prodigy to play. In fact, the rule of overemphasis demands that the child be an extraordinary child or the part would not be interesting. Such parts are very difficult to memorize and put a tax upon the strength of a child. Again, it is difficult to find a child with sufficient power of voice, of sufficiently clear enunciation, to be heard in a large auditorium. A small adult or an undersized adolescent may be found who will be able to do the work better and look the part as well. If, however, it becomes necessary to use small children, care must be taken not to overload them, that the hours for their practice be regulated so they may have sufficient sleep, and that the older members of the cast be absolutely forbidden to tease or encourage a child to be forward or self-conscious. Quite often a child will have his disposition almost ruined during the rehearsals of a single play. The irksome

detail, so tiresome to adults, is more so to a child largely because so much of the script is not within his understanding. Private rehearsals for the children are a help toward the solution of this problem. If an adult can be found who has a diminutive stature, a childlike attitude and a childish tonal quality with the necessary abandon and freedom of movement, cultivate that player. He is a real find and will solve some most vexatious problems. There is an abundance of dramatic material for such players.¹

The non-speaking parts of the play are oftentimes quite as difficult to cast as the lead itself. One reason is that the players so often feel that such parts are unimportant and do not need rehearsal. They do need rehearsal quite as much as the speaking parts because the actors must acquire perfect poise. The entire interpretation depends upon action and appearance. The other players have both the lines and action but the non-speaking players, like the movie player in silent pictures, must depend entirely upon action. They become a component part of the picture and must acquire the atmosphere, tempo, and general spirit of the play. They must not only be present because of their own need of practice but because the other players need them. Working out the business and mechanics is a co-operative effort. Greater care in the selection of these players needs to be used than is ordinarily supposed. They must be absolutely true to type in physical appearance. Sometimes the costuming of the non-speaking character is thought to be unim-

¹An illustration of a difficult child rôle is "Little Lord Fauntleroy."

portant, but it should be given very careful consideration. Again, the motion picture has proved the power of silent interpretation. If the player does not meet these conditions, he is simply cluttering up the stage.

The director is the master mind at all times and he should be so considered. It is supposed that he is trained for his task. However that may be, someone must be in authority. The selection of the play, selection of the cast, harmony of the lighting, costumes, and script are his tasks. He should possess courtesy and tact. Rehearsals are a great strain upon nerves and good humor but much more may be accomplished in an easy, well-mannered way than in the ravings of an uncontrollable display of temper. The director's training and artistic ideals will be recognized much more quickly in peace than in war.

The first rehearsal is something of a get-acquainted rehearsal. We will note our relation to the play as a whole and get an idea of the general characteristics and of the interpretation of the theme. The exits and entrances, business and action should be worked out very early and noted in the script. This is important. The average cast has an idea that the coach will be able to remember all the changes and the same errors may have to be corrected night after night, requiring too much time and work. Once a point is settled it should be final and notations made upon the script. Last-minute changes account for many annoying blunders. The schedule of practice should be worked out and given each player. The detail of calling and arranging for practice entails a great amount of time and labor,

and once you begin to shift rehearsals you had better abandon the project altogether.

The director having gone over the play thoroughly and made the necessary cuts and changes, should be willing to give reasons for his decisions, if requested. Amateurs resent the arbitrary methods of the professional stage. The player usually asks a reason for a change, purely from a desire to understand.

The fine points of vocalization, texture and harmony all require time but should be worked out as rapidly as possible. Frequently the theme and moral of the play is not clear to the player. This is particularly true of the religious play. The language is unfamiliar and the characters seem unreal and far removed. It will be necessary to vitalize the whole story by analyzing many of the situations. The writer finds that often it is necessary to translate the whole idea into a modern situation and say, "It is just like this," and proceed to create a modern picture, using John and Mary as principals. Unusual inflections, dumb show, positions, tempo, and tone must become so familiar that they will become natural. All this requires a great amount of practice and regular and punctual attendance at rehearsals. It is impossible for the coach to train others and read parts at the same time. An absentee should at least provide a substitute reader.

The stage is a picture. Considered as such it embodies the same principles. It must have harmony, balance and composition. The study of the great religious paintings will aid very greatly in planning the settings for the religious play. The possi-

bilities depend very largely upon the size and shape of the stage. As has been said previously, the director must have an artistic temperament, for what is true of a picture is also true of a stage picture. Select a picture which will suggest about the same idea and study the arrangement. Eliminate all unnecessary details. Cluttering the stage hampers the movements of the players. Notice the light in the picture and decide where the source of light should be to produce a like result. Remember that shadows are as expressive as lights.

Balance will be achieved by establishing either unity or contrast. By placing the extremes in opposition we may interpret deep contrasts; for instance, an angel and a demon placed opposite may suggest spiritual warfare. If they were placed side by side they would have no suggestion unless a contrast of attitudes could be arranged. Such characters as War and Peace, Truth and Falsehood, Joy and Grief, are opposites and should be arranged in a manner to show contrast.

Again, we may gain balance through unity. We place two characters opposite who are alike, such as two angels, two demons, two slaves. This arrangement often requires an interpretative contrast to separate them. Illustration: two angels, the messengers of God, arrayed in spotless white, are emphasized by the somber robes of a dark, sorrowing figure between them, or two demons tempt a pure spiritual being who stands looking upward, or two slaves hover near a prince or princess in all the royal trappings. Extreme contrasts enhance each other.

Certain of the great artists have arranged their pictures in a wedge-shaped formation. It is a wonderful plan for the spectacular stage setting. The apex being raised a little higher than the front of the stage, an effect of deep perspective is obtained. It is possible to make the stage appear deeper by a gradation of color either ascending or descending toward the front of the stage.

It will be necessary to establish the center of interest, which is the point where the most important action will take place. This point is established by contrasts, direction of light, direction of all action and speech. The center of interest may be established by contrasts also. It may be that of size; the smallest person, the largest, the fairest or darkest. It may be of moods, the gayest or saddest, simple or elaborate. It may be with lights, shadows or the spotlight; it may be color, as a dull stage with a glowing spot of brilliance. Whatever the center of interest may be, it must be unmistakable. There will be those who will desire the limelight whose part demands the shadow. They will have to be shown the need for co-operation. The audience are passive; they have not been informed of the effect you desire to obtain. You either succeed or fail to the degree that the interpretation is clear, impressive and emotional. The picture must have individuality. This desired effect is lost nine times out of ten by "stuff." Too much "stuff" is littered about. The whole effect is lost in a setting that looks like a dime-store window. Eliminate everything that is not absolutely necessary. Seek high effects with simplicity. Create atmosphere with a

suggestion that is unmistakable and move everything toward it.

Some plays call for the dividing of the cast into groups. They are usually related groups and should be treated as units. As such the unit would emphasize a similarity of position, costume and movement. This may be illustrated by the grouping of nymphs, dryads, winds, fairies and of course many other types of mass grouping. The slightest movement should have a meaning because all unnecessary action detracts from the important business of the moment. These mass or mob formations form a background or setting for a definite action in the part of the principals.

The picture will not, of course, remain stationary but as the characters move they maintain a balance of grouping and the center of interest should be indicated at all times by the direction of all speech, action and movement toward this established point.

Unnecessary detail or business is a rock upon which many amateurs wreck an otherwise fine performance. Justify every gesture, cross or movement. Personal mannerisms that do not fit the type must be overcome. Perhaps it may be possible to move a player while another piece of action is taking place. Unless crossing of the stage is in itself a piece of interpretative action it should be as inconspicuous as possible, while the attention of the audience is directed elsewhere. It is often effective to move while speaking.

The details of business must be worked out in the process of interpretation. One person in interpret-

ing a part would use one gesture to express his idea while another would not use it at all. All other things being equal, a player with just ordinary talent will interpret a part better without suggestion, other than an understanding of the meaning of the lines, than he will to be coached in the line-upon-line method. At any rate the director should give him the opportunity to interpret it first. In the event that he is able to do it well the play will have characters possessing individuality just as they would in real life rather than all possessing the individuality of the director. It is a criticism often heard that the pupils of certain teachers all possess the teacher's characteristics and mannerisms.

A messy stage or one that lacks individuality will ruin the best play ever written. Leave nothing to chance. A genius for organization is fully as necessary to the production of drama and pageantry as ability as an instructor. These two characteristics may not be found in any one person and it is not necessary if co-operative effort may be secured. In fact, one person should not attempt to carry the entire burden. Last-moment inspirations are undependable and it is true, as in everything else, that the details make or break the production.

Getting into the atmosphere early will solve many of the really embarrassing pieces of action so often necessary. No situation will be so hard when you are in character. Self-consciousness is the result of failing to live the part. The stage tricks, such as embracing, falling, kissing, weeping, fainting or dying are often deferred until the last minute, hoping for an inspiration to carry them through. These

are difficult to do and cannot be done on last-minute inspirations. Plan psychological suggestions to aid in establishing the atmosphere. Suppose a situation of extreme tensivity should be demanded and the cast were inclined to levity. As a matter of course it would be impossible to create the proper atmosphere under those circumstances but suddenly envelop the stage in a blue, green or purple light with a violin playing softly "Asa's Death" from Grieg, or "Elegie" from Massenet—in fact, any weird or pathetic number—the levity will disappear and the proper atmosphere will be established. Then the players will be able to portray the emotion desired.

The matter of discipline is a question that is often debated in church dramatics. The school may demand order since the dramatic program is a part of the school activities but the church does not have that authority. Discipline must be maintained if success is attained. Long-drawn-out rehearsals are the price of disorder. It is well to impress this fact at the very first. Irrelevant talking and laughing will draw the finest player out of character. There is no greater nuisance than the player who continually misses his cues.

Visitors are taboo. Each visitor creates a problem. They are restless and usually out of sympathy with the production. Quite often they deliberately attempt to draw the attention of the players and somehow the players cannot portray emotions that are necessary to their parts in the presence of visitors. Harsh methods of discipline create an antagonistic spirit toward the director. Reprimands before the entire cast are humiliating but often a word in

private will suffice. Self-control is the secret of successful work.

By the time the dress rehearsal arrives there should be no uncertainty about properties, costumes, light plot, stage hands or the music. This should all be worked out in advance—*nothing left to chance*. Have the costumes in the dressing room with the smallest accessory of the ensemble so marked. Have properties laid out conveniently in the order of their use. Someone should be instructed to watch the script which will be marked with regards to the properties, who will anticipate the need and have it ready. The ordinary amateur player is too excited to find anything during the play.

Modern audiences are movie trained and are restless during long waits. No amount of music will quiet them after a certain time has elapsed.

The dress rehearsal is the nightmare of all producers. The ordinary dress rehearsal is a dismal failure and it is a blessing in disguise. Each failure awakens the cast to the realization that they need much more preparation. Each player notes his mistakes and determines to rectify them. Often he will put in more real work on the part after a dress rehearsal than he has in all the time previously.

The make-up should be tested under the lights and a complete detail of the lighting tried out. The stage hands should be drilled until they are able to work quickly, quietly, and efficiently.

The incidental music must also be ready to fit into its place. It is exceedingly difficult to get musicians to attend rehearsals. As a result they are

not familiar with the production and not ready for the cues. The orchestra or chorus which requires a number of persons is a real problem, and more especially if it is concealed. The slightest break in the continuity caused by a slow response to a signal destroys the illusion. Any production requiring incidental music will demand a longer time for practice.

Finally, there are a few last-minute *don'ts* that it would seem were unnecessary. After all, nearly all failures may be attributed either to carelessness or ignorance of the small detail so necessary for success. *Don't* allow a player to go into the audience after he is through his part. The illusion, so far as he is concerned, is destroyed the moment he appears. *Don't* allow participants to appear in the audience in make-up at any time. It must be removed in the dressing room. Some of the younger ones think it clever to run around in costume and make-up, before or after the play. What the audience can see upon the stage is all they should ever see. *Don't* make announcements. *Don't* double a player who is supposed to be dead. *Don't* use mechanics which are evident to the audience. *Don't* apologize.

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CHAPTER VI

ADAPTATIONS

When drama goes to church the first thing we discover is that the average church building has an inadequate stage. Some of the churches which have been built recently have provided for this phase of education and have built a fully equipped stage. Many others have recreational halls or a large dining room which admit of the erection of a portable stage. Many churches will be interested in pageantry where there are no conveniences other than the regular pulpit or choir platform. This must be adapted to the use of the group in the best manner possible. Ordinarily the problem of adapting the platform will not concern the fortunate group who have their stage. There are occasions, however, when the program will seem to fit in very much better in the worshipful atmosphere of the church auditorium than it will in the hall upon the regular stage. Some little addition to the morning or evening worship—a pantomimed hymn, picture, interpretation, or a dramatic Scripture reading—would be ineffective in a “stagy” atmosphere even though it could be given there. Under these circumstances the group with all the conveniences will be as much interested in this subject as those who have no other choice.

Frequently a group will have no other consideration than the success of the production as an entertainment. This is the wrong attitude. The first consideration is the motive in presenting the play,

pageant, or whatever form it may be. A certain church experimented with various types of religious plays and pageants. The church in which the experiments were made had a stage which was equipped with lighting and scenery equal to many theaters. One pageant used was an evangelistic pageant called "The Challenge of the Cross," by Marsh. It was far more effective in the church auditorium since it has an evangelistic appeal. The character of Evangel calls disciples for cross-bearing from the congregation and it was most impressive to see them coming from the audience one by one to volunteer for service. When it was presented on the regular stage it seemed to lose its religious appeal.

The beauty of the church furnishings must not be marred or sacrificed to make a setting possible. It is not necessary to do so even when scenery is used in the setting. If, however, it is impossible to erect a stage or arrange a setting without marring the woodwork, eliminate the setting and use screens or drapery.

Whatever plans are made, the arrangement is a temporary one and must be planned with this in mind. The setting will then be carefully taken down and placed in a property room for future use. A good storage room is almost a necessity if plays are to be presented frequently. The saving in work and material will more than justify considerable inconvenience in allowing for the use of the room.

In many of our churches the importance of dramatics in the program of Christian education has

not been taken into consideration. Some buildings have high pulpits and level floors. In such cases the problem of visibility is the first to be solved. If a production is worth giving at all, it is worth the effort to place it sufficiently above the floor level to be seen by all. Pichel says the point of visibility is three feet, nine inches above the floor level. An inclined floor would make it possible to use a lower stage.

One of the difficulties most frequently encountered is that of a small platform. The extension of the platform is a simple matter unless there is a chancel railing, which is usually built into the platform and cannot be moved. If it is otherwise practical, the level of the platform may be elevated by placing pylons which would be about six inches shorter than the height of the chancel railing, and laying the second floor upon them. It will be necessary to place padding upon them before laying the flooring to prevent the rattling of the loose boards when walking over them.

The platform should be covered with a floor cloth or plain carpeting. Figured rugs or carpeting are not in keeping with the average religious play or pageant. The best material for a floor cloth is a heavy denim or a light shade of khaki awning material. It would be more useful if one side were painted a dark green. The tan side would be used to represent the floor of interiors and the green side used for out-of-door settings.

Avoid building the stage too near the first row of pews. Playing too close to the audience tends to destroy the illusion and the atmosphere of worship is lost in the observance of mere detail.

The raising of the platform may produce problems almost as vexatious as that of poor visibility. There may be doors or windows that will be half concealed by this temporary platform. These openings must be concealed either by screens or draperies, which are described in another chapter. The height of the screens or length of the draperies will be determined by the height of the ceiling. Balance must be maintained if we desire a beautiful effect. The poster scene described in the following chapter was pinned to a back drop which was twelve feet square. The scene was copied for another club who wished to present a play in several small churches and it was necessary to cut the drop to seven feet. The scene appeared to be cramped and much of the effect of distance was lost because the heads of the players were too close to the top of the setting.

The curtains or the screen should be placed far enough from the wall to allow a passageway back of the scene. Crawling through a half-sized door will not permit a player to gain sufficient momentum when making an entrance to acquire a natural gait.

An old-fashioned building of the extension type offers a very fine solution of the stage problem. The one shown in illustrations Nos. 4 and 5 had a large partition which rolled up, leaving a 24-foot opening. This made a second auditorium which was used only when some very special meeting was planned. Rods upon which to hang the drapes or scenery were suspended from the ceiling and two pipes were held in place. These were 24 feet long and were 12 feet above the floor and the one at the back was 15 feet from the opening and the other

11 feet from the opening. The front curtains were hung in the opening. This stage was equipped with a complete lighting for amateur work: three rows

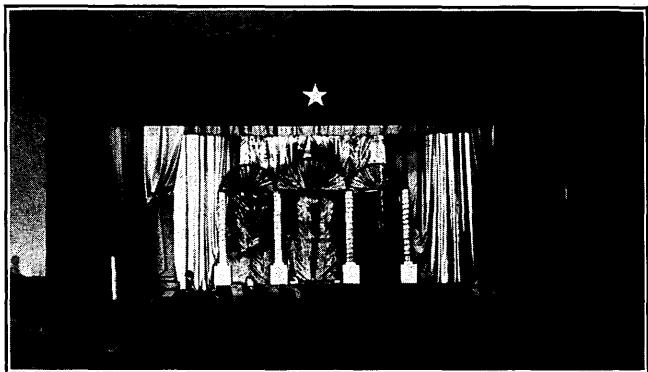


Illustration No. 4.

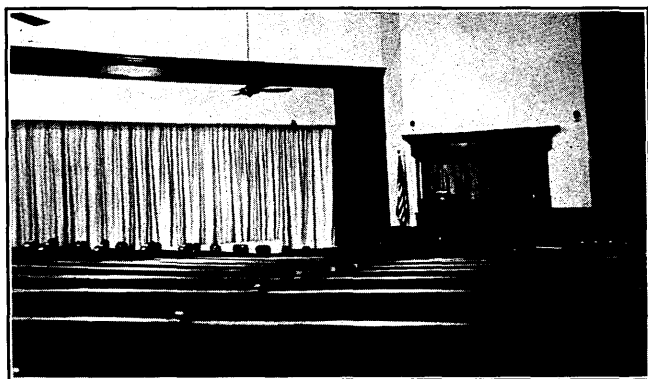


Illustration No. 5.

of borders, foots, special lights, rheostats and spots. The entire expense was not prohibitive to almost any group. It required about eighty yards of sateen to make the front curtain and about one hun-

dred for the neutral back drapes and wings. Some extra masking was needed and cheap muslin was dyed gray to hang off stage to conceal lighting equipment. A very special price was obtained upon the sateen because of the quantity purchased. It is quite possible to place other types of scenery upon a stage of this kind, in fact almost anything that can be done upon any amateur stage may be worked out with this arrangement.

The organ console presents another difficulty. If it is built in the center of the platform it may be concealed either with screens or drapes. Sometimes the choir loft is only a few feet above the level of the first platform; then it will be necessary to raise a background for a setting. Situations like this are a constant challenge to the ingenuity of the director.

We must plan to overcome the difficulties in the simplest manner possible. Those who work upon a very small stage must select a play which calls for a small cast. One of the finest religious plays requires a cast of six and not more than three players are upon the stage at one time. The playing time is one hour and thirty minutes. This was produced with great success upon a curved platform about eight by twelve feet. The choir loft was just above this and a wall of oak paneling six feet high was the only chance for creating a background. This was draped with a shaded gray drapery with one very striking oriental jar, one draped couch and a low table. These were the only furnishings. The simplicity of the setting was its greatest charm. We may capitalize difficulties un-

til they become really helpful. Usually an ideal setting is suggested in the script of the play, but many times it is not possible to arrange the platform you have just that way. Real art is to create the required atmosphere out of the available resources.

Several floor levels, at first thought, seem to be an insurmountable difficulty. A little planning may make it possible to use this kind of platform in very original and clever ways. The second floor level may be used to suggest another room, a mezzanine, or, if scenery is used, it may represent the interior. The aid of an arch, pillars, lattice, or balustrade will effectively create the *olio*¹ idea. The introduction of allegorical characters, where the theme is interpreted by ordinary people, is particularly effective when they are made to appear upon a platform slightly above the level of the players. This is also effective in such scenes as the dream scene in "Why the Chimes Ring."

In some churches the baptistry is another difficulty. This is especially true when it is built into the center of the wall back of the platform.

Two of the most common styles are those with a full-length door or two doors which roll back and disclose the baptistry. The type that has a small opening placed about thirty inches from the floor is quite common also. The door plan may be used very effectively to represent an alcove or a garden scene viewed through the doorway. The water faucet in the baptistry will make it very easy to arrange a fountain effect by using the ordinary

¹Combination interior and exterior scene.

garden spray or fountain nozzle. Bank it with ferns and greens and place a number of colored lights in the ceiling and corners that will flood the scene with a light which will suggest distance: blue if it is night; if not, some blue at the back for

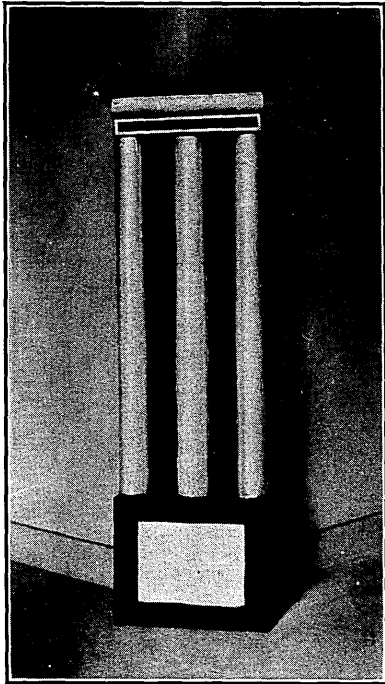


Illustration No. 6.

shadows and orange in front. The window type may be treated much the same except the inside must be made to appear like a window. Black tape crossed will make a fair imitation of the window-panes.

There are a number of scenery "pieces" which may be made in the little theater workshop that will aid materially in setting the adapted stage. These are screens, flats, arches, pillars or curtains which are described elsewhere.¹ Materials must be similar to the materials of the period in appearance only; Canton flannels and cotton serge resemble woolens, and sateens easily pass for silk. It is also true that heavy embroideries may be imitated. The paintbrush is the fairy wand that transforms the

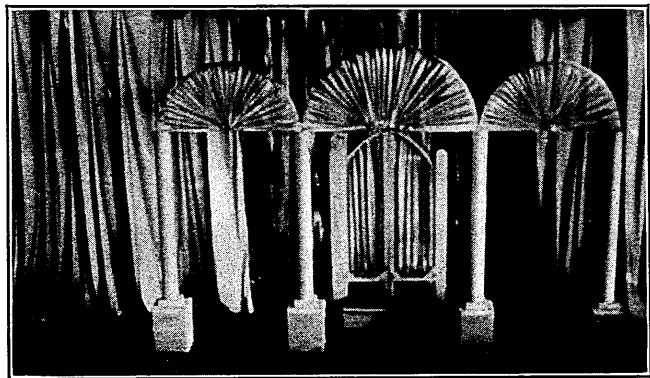


Illustration No. 7.

ordinary into the extraordinary. Many of the cheap cretonnes have very excellent designs. These may be cut from the cloth and appliquéed with thread or glued to the material to be decorated. The outline of the design may then be edged by the cone painting process and brushed in with bronze. The little glow beads add high lights to many decorative schemes.

Two things are necessary to remember in decoration for the stage: the contour must be correct and the color must be correct.

¹See illustrations Nos. 6, 7, 9, 2.

The real artist is one who accepts existing conditions and seeks to build better. Few churches have proper equipment. Usually a group of players must build from the beginning the entire stock of scenery, costumes, and properties. The cost is not comparable to the labor expended. It is obvious that some place in which to care for these things is only a matter of conservation.

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CHAPTER VII

ARTS AND CRAFTS IN THE LITTLE THEATER WORKSHOP

Religious drama and pageantry require so many unusual settings, properties and costuming that the resourcefulness of the director is tested again and again during the preparation for each production. The limited budgets, inadequate equipment, and volunteer help make the work more difficult than it is in the schools where work of this type may be an assignment and money is provided for the equipment and materials. In spite of all this the workshop is one of the most interesting and enjoyable features in the production of pageantry.

The lure of creative expression is latent within the most of us. It is an unusual child or later adolescent who will not respond to beauty. The originality with which they arrive at ways and means of obtaining the desired results is certainly most astonishing. They love to create designs and revel in the luxuriance of color. The love of beauty and color which is inborn in every child should be nurtured and encouraged through use in definite and supervised projects.

The little theater workshop offers an almost unlimited field for applied arts and crafts. Originality is encouraged as well as the ability to copy period designs. The teaching of the methods and formulas for the preparation of material in certain crafts and applied arts will be the work of the director of the workshop.

The settings, properties, and costumes for the religious play are not available at all times even though funds are in hand to rent them. A few of the denominations have a Commission of Pageantry from whom costumes and properties for missionary and oriental plays may be rented. The Pageants and Costumes Division of the Missionary Education World Service Agencies (Address, Miss Lydia M. Glover, 740 Rush Street, Chicago, Ill.) will gladly supply information and quote rentals.

The educational value of home manufacture of these things must not be overlooked. The training in creative art, resourcefulness, and imagination is quite as worth while as is dramatic training. The fact that pupils who have little or no dramatic ability may make a contribution perhaps greater than the finest player in the production is worth many times the labor expended in directing the activities of the workshop.

An eighteen-year-old girl painted a scene for the local church to be used as a back drop. The scene depicted a mountain view. The picture was 18 by 24 feet and required several weeks to complete. (Illustration No. 8.) Her work remains a monument to her interest and talent. So if the arts and crafts in the little theater workshop had no other value than the discovery and consecration of dormant talent it would be well worth the while.

The first thing to consider in the preparation for the drama or pageant is what setting is required. There is no reason why the smallest budget will not admit of some type of scenery if so desired. The old type of elaborate, realistic scenery is rapidly

passing out of date and it is a very fortunate thing for the amateur group and few people are grieving over the change. The little theater groups are making some daring experiments that the professional stage would scarcely dare to attempt. Many of these experiments have to do with adapting an inadequate platform into some form of suggestion of the theme to be portrayed. Our new conception of stage art is simplicity and suggestion, not realism. This places less importance upon the greatest stumblingblock of the amateur, perspective.



Illustration No. 8.

For the biblical scene we frequently require a scene with distant hills,¹ and a back drop with no detail other than hills, trees and green undergrowth at the lower edge will admit of endless arrangements.

It will not require a professional to paint a scene such as this and if it is painted upon a heavy muslin back drop which is much longer than necessary and the extra portion painted into sky, it may be lowered until only the tips of the hills are visible

¹Illustrations Nos. 8, 12, 13, 14 were painted by the arts and crafts department in a small-town dramatic club.

and may be used in a scene in which the oriental housetop is the setting to be used. The hilltops will show about level with the housetop. A low wall marked here and there to represent stone laid in mortar, or plain to represent plaster, will give the impression of an oriental housetop. Sometimes it is not possible to find anyone who can paint even so simple a scene as a representation of stone work. The printed paper made by Dennison may be had in a stone pattern. It is very good but the pattern is somewhat small for stage work.

For an all-purpose set of scenery suitable for biblical plays a set of stone pieces has proven its worth over and over again. Two large flats in neutral tones on which the stones are laid unevenly are so arranged that they match at any place and have no definite top or bottom. There are also several narrow pieces that may be used as fences or walls. There is a gate with a keystone arch and another piece that is in two sections which may be placed together and made into another arch. With these pieces the exteriors of oriental houses, courtyards, and all kinds of oriental scenes may be made. A stair was placed outside one of the large flats and made the outer wall and courtyard of the house and the walls and gate led back into the garden, beyond which might be seen the distant hills mentioned previously. With a full equipment of professional scenery which cost hundreds of dollars the writer has preferred this homemade setting for many religious plays. "The rock," "Barabbas," "Questioner," and many others of this type were among these. (See Illustrations Nos. 3, 11, 12, 1.) In addition to this there are many odd pieces of scenery

that are valuable and may be made very easily in the arts and crafts department. Pillars,² gates and pergolas are used in garden scenes and palace interiors. The pillars³ enrich the draped stage especially if the drapes are tied to the pillars with heavy cords finished with large tassels. Such pieces may be cut from compo board and painted with very little expense and do not require much experience to make. Another use for pillars is to set them downstage to represent a porch of a house

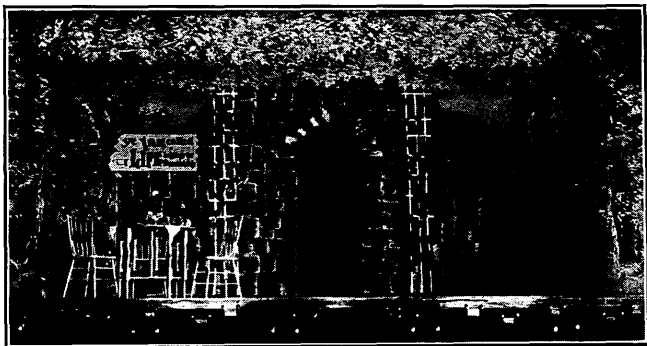


Illustration No. 9.

looking out toward a distant scene. This special arrangement is known as an olio arrangement and admits of many arrangements. The scene depicted in the famous picture "Ecce Homo" shows this arrangement. Pilate and Christ are seen upon the porch looking out upon the street which is filled by the mob.

Another method of making columns or a group of columns is shown in another illustration,⁴ of a group

²See illustrations—Nos. 3, 6, 9, 13.

³See illustrations—Frontispiece and No. 3.

⁴Illustrations Nos. 6, 7, 10.

made with the paper tubes which come around linoleum rugs. The tubes average about five inches in diameter and are sawed lengthwise and either glued or nailed with small nails upon a panel board or a panel of celotex. Two or three of these half tubes placed in this manner and mounted upon a square paneled base with a cap made by placing a half tube across the top and a 2 by 6 placed above that will make a beautiful panel column. (See Il-

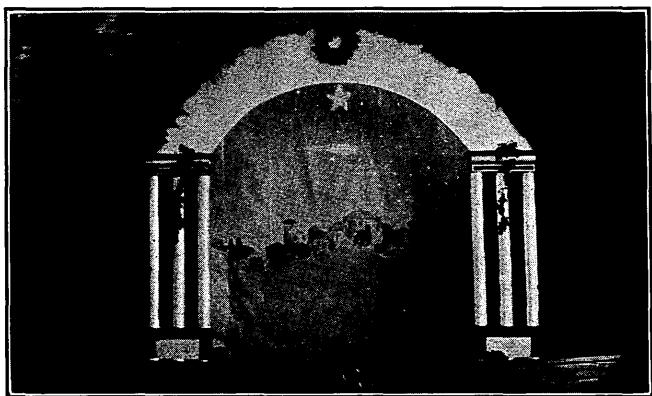


Illustration No. 10.

lustration No. 10.) The surface may be painted, covered with paper, bronzed, or covered with gesso or plasticine which makes an effective surface.

Another scene equally as effective may be made by using the tubes in one piece. The base is made by mounting them upon a square box which has been paneled,⁵ making a cap of molding which, mitered at the corners, fits over the top. This

⁵Illustration No. 7.

From *Hymn Night Services*. Picture used by permission of Powell and White, Cincinnati.

makes a complete column and may be arranged in a pergola effect, grotto, or in a curved group like the outdoor Greek Theater. Again they may be spanned by arches for window effects. The idea admits of so many arrangements that it is safe to say they will be suitable to use in almost any setting where a small column is needed.

The poster type⁶ of background is easily made and not expensive. The suggestive type of scenery requires only an outline and the present modernistic fad accounts for its popularity. Only a blue sky and a brown foreground is needed for the foundation and the detail is added. All the scene may be made of crêpe paper or cloth. One design which is shown in an accompanying illustration was used for Christmas. The sky was azure blue and sand was used for the foreground.⁷ The "Little Town of Bethlehem" was cut from ordinary wrapping paper and painted in with sign paints and pinned on the blue and sand background. Silver stars of various sizes were pasted on the sky. When this was flooded with blue lights it was quite as beautiful as an expensive setting and the entire cost was one dollar and seventy-five cents. Another clever scene was planned to depict a mystery scene. A black background was used and the high lights of some shrubbery and a stone fence were appliquéd with green paper. On this was thrown a purple light which produced a mysterious gray-green effect. At the proper time a radiant figure stepped through the scene, breaking the paper and revealing a golden background.

⁶Illustrations Nos. 10, 11.

⁷Illustration No. 10.

Another poster effect well worth the trouble is the addition of detail^s to the back drop. The most valuable all-purpose back drops are devoid of detail. That is to say, houses, fences, bridges, etc., are not

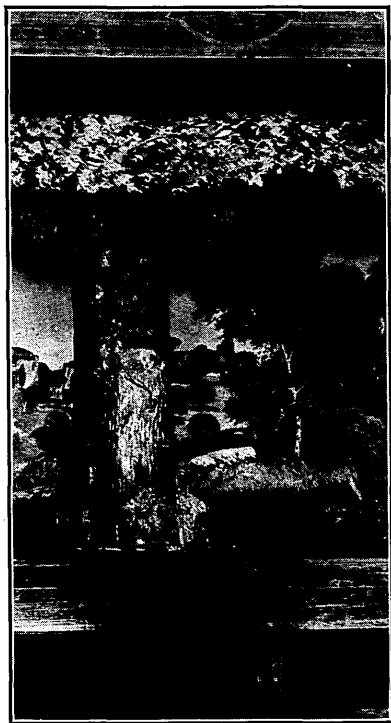


Illustration No. 11.

painted into the general scene. For fairy scenes a castle silhouette nestled among the mountains may be added. A medieval play would be greatly enhanced by using a scene of the distant castle. The

^sIllustration No. 11.

work on these pieces of detail need not be fine work. A heavy drawing with shadows washed in with sign ink will be all right. Too much detail will detract from the picture. In like manner great fleecy clouds were cut from paper and added to the azure sky mentioned before in the Dennison poster. Another conventionalized poster effect that may be used for the settings for pantomimes, especially hymn interpretations and living pictures, represents great walls of rock at each side and water and clouds at the horizon, with the setting sun radiant in its glory.

An effective deep forest setting represents the trunks of trees with only a little of the lower limbs below the leaf border. These trunks are about three feet from the back drop which may be a forest also, or sea, or mountains. This permits special lighting behind the trees and of the players walking in and out among the great trees. This effect is easily obtained by the use of paper scenery.⁹ An imported scenery paper which is printed in squares and mounted in much the same manner as the billboard paper is sold by Samuel French, New York. The trees are printed in several sizes and are usable for wings, single trees, or gnarled trunks. One of the single trees is shown in an accompanying illustration. This tree was mounted upon cheap muslin, cut out, and simply hung from the border. The bushes shown at the sides are also paper scenery. Many fine effects may be obtained by the use of paper scenery for those groups who do not have available talent for doing the work in their own workshop.

⁹Illustrations Nos. 11, 12. Tree is French's paper scenery.

The columns which have already been mentioned may also be obtained in the printed scenery, and also balustrades, exteriors of houses, interiors of various types of houses, fireplaces, windows, doors, and stonework, brick, wood planking, stained-glass

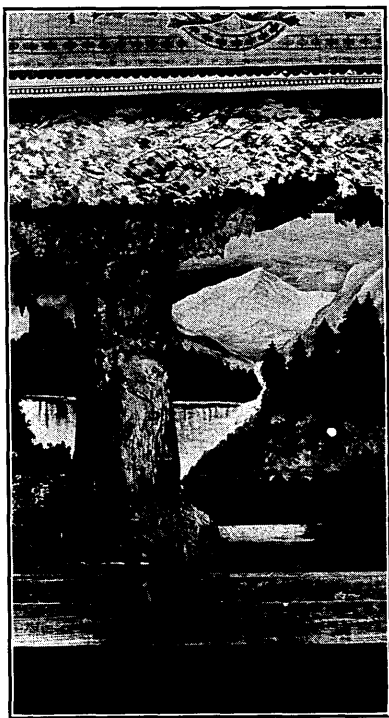


Illustration No. 12.

windows, foliage, proscenium borders, landscape, and satin drapery. Few amateur groups and especially church players would need many items listed here. Sometimes, however, they may prove to be a great labor-saver and they are not expensive.

A popular type of setting for the fantastical play or the pageant which depicts the allegorical or visionary theme is the painted illusion. The material is stretched across the stage usually about two-thirds of the way back from the front. Some scene which suggests the realities is painted upon it. For example, Sin and Redemption would show a bleak, drear scene upon the curtain, perhaps bare rocks and a stormy sky. Against this would be thrown powerful lighting and at the moment of transformation the lights would be reversed and the powerful lighting would be behind the illusion, revealing a glorious setting, quite likely hung in silver or gold metallic crêpes. The illusion would be scarcely discernible. The material used for the illusion is theatrical gauze or metalines. The paint used must not fill the mesh of the fabric. Careful brushing will prevent clogging. Some very fine hymn interpretations are made possible by the use of the illusion placed in a frame. Living pictures are posed during the singing of the hymn.

For example, the illusion is painted in a water scene and the song is "Rock-of Ages." The three pictures posed during the three stanzas show the figure of a girl clinging to a cross painted to represent a bare rock in mid-ocean. The scene for the second stanza pictures her reaching down to rescue another from the waves, and the third scene shows her holding the other and still clinging to the cross with one hand. As a climax the lights dim out and a cross from a projector, which may be placed either in front or back of the scene, is thrown against the illusion. Scenes depicting dreams and

fairy illusions and themes such as the one in "Why the Chimes Rang," are easily done with this curtain. The material will cost about thirty-five to sixty-five cents a yard, according to quality and width.

Many of these plans will not be practical or even possible for the group having no stage. The screen type of scenery offers many opportunities for the producer who must make adjustments and adaptations for each performance. Screens are simple and portable. They have so many uses that it will only be possible to suggest a few ideas. The size, material used, decoration, and all detail would have to be worked out by the group to fit the special need.

The screens would ordinarily be made in three sections, hinged with double-action hinges. The lumber should be light and the corners should be well braced. Either three or five sets will be needed. This will provide for the back and four wings. They may be covered with cloth, wall board, or celotex. If they are covered with cloth it will be necessary to tack the cloth along the edge, being careful not to stretch too tightly, allowing for shrinkage when the cloth is painted.

The fire laws of some states demand the use of water-color paints for the painting of scenery. The soft tones and blending of shades is much easier to accomplish than it is with the use of oil paints. The elimination of the gloss finish of the oils is another point in favor of the water color. A white medium will be needed. If the ordinary lime paints are used for this it will be necessary to mix glue

sizing with it to keep it from rubbing off. A commercial product called Muresco contains the glue and need only be mixed with boiling water to dissolve the glue content. The positive colors may then be purchased in all the colors and some special shades. These are manufactured by nearly all the large paint concerns. These are added to portions of the white medium. If the screens are painted with a plain color the stage will appear flat and shallow. Beautiful effects may be obtained by stippling the brush or by rolling the wet surface with wadded newspaper or by "sponging" the surface with a coarse sponge dipped lightly in another shade of the color or by brushing in a number of the pastel shades in streaks and then wiping the surface with a damp cloth.

After experimenting a little with the work on a trial sheet it will be possible to create some very pretty moiré effects. For the biblical play the rough-stone effect has no superior for the exterior and courtyard¹⁰ scenes and also some interiors, the simple scenes so often needed. Again, the screen may be finished on both sides very advantageously, the stone side for the exterior and the other side finished in a plain or stippled effect for an interior. Again, the other side might be covered with cloth arranged in slight folds or very small plaits. There can be no more beautiful screen effects made than those with flat plaits about one inch deep and stretched in tight, smooth, vertical lines.

One of the most beautiful effects for the backing of a tableau is a screen made on this wise with

¹⁰Illustrations Nos. 9, 13.

silver metaline plaited upon it. This material produces some wonderful effects under the colored light. It has been demonstrated that vertical lines create an atmosphere of dignity, horizontal lines are oppressive, and diagonal lines suggest unrest.

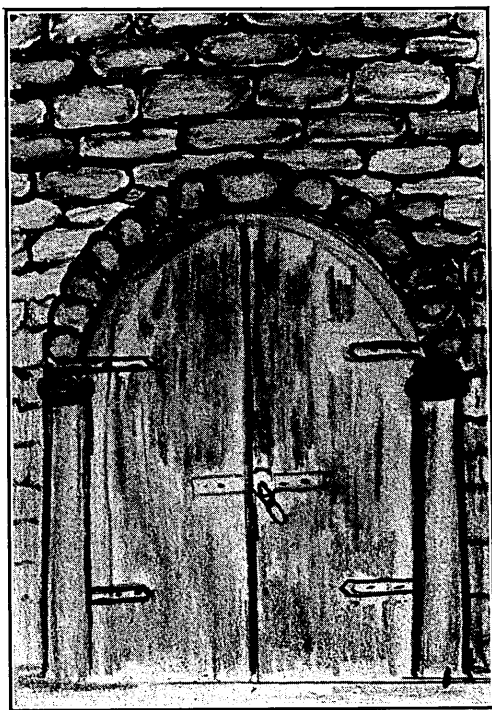


Illustration No. 13.

Yet another variation of the screen idea is made with gas pipe and may be used to advantage in the church where steps for the choir and chancel rails make any changing of the screens impractical and where a churchly atmosphere must be maintained.

The frame will have a flat base which admits of nailing it to the floor if necessary. The bar across the top will be screwed into unions or elbows. The drapery will either be slipped over the pipe before connecting it or it may be mounted to one of the beautiful new metal drapery poles, now so much in vogue, and attached to hooks which have been welded to the pipe. These are very beautiful and do not detract from the atmosphere of worship in the program that might follow. The lower edge must be weighted to prevent puckering and to make the drapery hang in place. Lead weights or slugs may be purchased from a tailor, or bars of linotype make splendid weights. These may be put in casings and sewed inside the hem of the drapery.

The material for the screen fillers would be largely a matter of choice or of the amount of money the group would be able to expend on them. It must be some material that will look well under artificial light. It must be something that will be in keeping with the production, and costumes must appear to an advantage against it. Sateen is a good cloth and moderate in price. It has a sheen that is difficult to manage under lighting and has a tendency also to reflect too much light, thereby producing a glare. Monk's cloth is neutral and has the advantage of looking well and hanging well and is a splendid background, but it looks flat. A very satisfactory material that is sold by theatrical supply houses for this and many other purposes is called Vello Cloth; it is in reality a cotton duvetyn and has weight, a soft, rich surface, and the tones are deep. It has weight enough to hang evenly, is heavy

enough to make a shadow-proof background, and it is not expensive. It will cost about fifty cents for a thirty-six-inch width.

The draped stage¹¹ or "sike" is yet another method of setting the stage and it is becoming more and more popular. In fact, many amateur groups have abandoned all other settings in favor of this one. Certainly it is an easy and beautiful method of arranging almost any style of platform. The drapery must be well made, well weighted, and properly hung to look well. Few homemade sets meet these requirements; yet it can be done. They must be stitched with a long, loose stitch. A short stitch will pucker the seams. The deep folds must be laid at the top on a heavy webbing upon which hooks or rings are sewn. The weighting of the drapery must be sufficiently heavy to insure its hanging straight. There must be sufficient material for fullness. Scanty drapery will not hang well. The material may be, as in the case of the screen, whatever the group will be able to afford.

It is a temptation to purchase the dark curtains because of the rich appearance of dark drapery. Dark blue, dark green and black, especially in the velours and velvets, are very beautiful in daylight, but absorb so much light that it is almost impossible to illuminate a production except under the most trying high-powered spots. The neutral shades are the most practical because they take any light and look well with almost any setting. Some groups have lined their drapery with another color. For example: a curtain of monk's cloth may be lined

¹¹Frontispiece.

with azure blue. The play is set in the first scene for an interior and the monk's cloth makes a splendid room setting. The second scene is an out-of-door scene in the Orient. The reverse side of the drapery is blue, an azure blue. On this scene the group have placed a silhouette of the minarets of an Eastern city just showing over the hilltops. The minarets are dark blue, purple, and mauve. Gray and green are used for the tree silhouettes and a brown for the hillside, mysterious blue and purple lights creating an air of mystery. This is an ideal setting for a Mohammedan play.

A gray drapery with a wide gold band across it about two-thirds of the distance from the floor to the borders, and across this flying wild geese in black silhouette, makes a splendid setting for an American Indian play. A cut-out of the sacred mountain of Japan painted in the deep blues and tipped with white, also cut-outs of trees and perhaps one great tree with strip lighting behind the cut-out thrown directly upon a blue curtain, creates a beautiful setting for a Japanese play.

A border about eighteen inches wide upon which has been stenciled a wide design in silver may be pinned or sewed loosely upon the gray drape and the drape caught up with heavy cords and long tassels against the columns. The interior may have only a draped couch and perhaps a large vase or a burning brazier. No other furniture will be needed to create a rich, palatial interior for a biblical play.

The Shakespearean¹² drape is produced by placing a ring on either side of the adjacent edges of the

¹²Illustration No. 2.

pair of drapes and hooking into the rings a cord which is carried diagonally upward to a point about four feet from the point where the rings are placed. When these cords are tightened the drapes will be pulled upward and arranged in graceful, even folds.

Thin draperies of illusion, metal crêpes, and metalines are popular for spectacular and bizarre effects. They are not expensive and add so much to the setting where colored lights are used. They

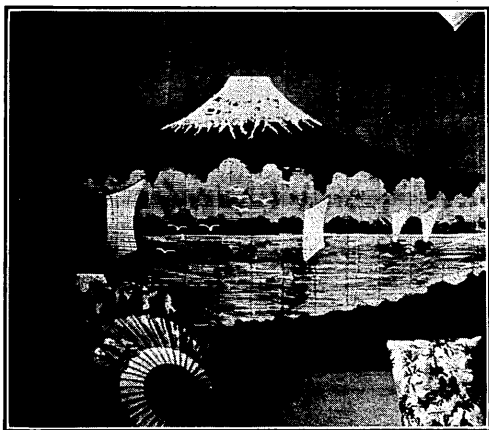


Illustration No. 14.

This backdrop painted on bamboo porch screen.

have their place, of course, and would be very inappropriate in drama which depicts everyday life, but for pageantry and pantomime they are wonderful. The material which is the most popular is metaline. This beautiful material may be purchased from almost any large drapery department since it is used for casement windows. It is sold in almost every color. The color best suited to pageantry is silver. Gold is beautiful in the more gorgeous ep-

isodes and silver blue and silver purple make wonderful settings for night scenes. The material is made in ombre effects also but these are more expensive. The metal crêpes, are used and are much more beautiful when new but have the disadvantage of tarnishing very quickly. Tarletons and even cheesecloth are sometimes used, but are not so effective.

The adapted or portable stage often presents some perplexing problems in the matter of masking the off-stage area. Narrow wings and seats which are too near to the stage are responsible for a great deal of this trouble. It is discouraging to have a lovely back drop end abruptly in full view of the audience. A threefold screen arrangement which is called "backing" may be employed to overcome this difficulty. The screens may be finished like an inside wall and placed back of an opening which will give the appearance of opening into another room. Again they may have a scene painted upon them and give an appearance of the cut-of-doors.¹³ If they are to be placed some distance back just to screen the off stage, they may be simply painted a dark color, preferably dark green.¹⁴

The making of period and national settings will present an interesting project. It will be necessary to find authentic pictures and copy them but it will also be necessary to eliminate a great deal of the detail of oriental pictures. Too much detail is confusing. One outstanding thing which

¹³Shown back of window in illustration No. 3.

¹⁴Wall paper in scenery effect makes splendid "backing" for views through open doors or windows.

is unmistakably suggestive of the period or national influence will be far more effective than a cluttered arrangement.

Leaving the subject of scenery building we will consider some of the other crafts which are used in the little theater workshop. The first and most important of these is dyeing.

The stage is a picture. Light and color in textiles and scenery are used for the medium of expression. Fully 50 per cent of the success of the production depends upon the artistic value and historical accuracy of the color arrangement.

Dyeing presents one of the most practical methods of obtaining desired effects in color at a minimum of expense. The dyepot and the paintbrush are the two most important things in the little theater workshop. Some of the things which make dyeing so difficult to do ordinarily are the very things which add most to the charm of dyeing for the stage. Flat, even effects are uninteresting. Uneven effects give the appearance of depth, and high lights and shadows break the monotony of plain materials. Very rich effects in imitation of ombre and brocaded material may be obtained in a very simple and inexpensive manner. For illustration: a piece of ordinary white Canton flannel dipped unevenly in blue dye, then redipped in bright red dye, will give the effect of a deep, rich, purple velvet. The high lights and shadows will cause it to appear to hang in deep, rich folds. The uneven effect may be obtained in several ways. One method is tying and dyeing, which is done by tying certain portions securely with strips of cotton cloth,

which prevents the portion thus protected from taking the dye. When it is dipped again in the same color or another color the portion which has already been dyed will be darkened or changed by the second bath and the part which was protected previously but is now unwrapped will be dyed the pure color of the second dye bath. Another method is that of crowding the cloth into the dye bath so that it dyes unevenly or the material may be twisted and tied into knots. The twisted effects are especially beautiful in draperies.

The shaded effects are produced by dyeing the material a little at a time. Two pans are placed on the table or stove, one with the dye and the other clear water (the water will need to be changed very often to avoid getting the colors mixed). Dip the material in the dark color and allow to remain long enough to receive a deep shade. Remove and rinse, then holding the dyed portion firmly, dip another portion. This portion will not be so dark because part of the dye has been used. It will be well to watch the effect and remove before too much color is absorbed. Repeat the process until the color is very pale. This same process would be followed for ombre effects except the dye baths would be different colors instead of shades of one color. The combinations of color mixtures are endless and only experiment will reveal the possibilities of dyeing for the stage.

There are other reasons, however, for using dyed material rather than purchasing materials already the color desired.

Costume is one of the most expensive items on the budget. Dyes are the open sesame to renovation. Old materials may be used, cheap materials appear much richer with careful dyeing and the remnant counter becomes a gold mine. One small church planned an elaborate pageant without considering the cost of costuming. Investigation proved the price of costuming the group to be entirely beyond their means. The resourceful pageant mistress made a call for discarded sheets, scrim and muslin curtains, odd pieces of muslin, a few thin blankets, old table linen, in fact anything of this kind that could be used. The group planned the garments, headdresses, and long draperies. They were made and dyed and twenty-three garments were the result of their work. The garments were not very strong and it required special care to keep them in repair but they looked well and gave good service until new garments could be purchased to replace them. After four years of hard wear some of them are still in use.

Renovation of the costumes is much easier when they may be dyed. Costumes which are worn with a grease-paint make-up become soiled and many times they are not worth dry-cleaning and the laundry would ruin them. They may be dipped and redipped and appear quite fresh each time. It is an economy to buy new costumes in the lighter colors and dye them as they become soiled with use. Again, it is almost impossible to find the wanted colors in cheap material. The tiresome task of making a round of the shops in search of certain shades will consume as much time as the work of dipping them in dye to get the color desired.

It is, of course, more economical to cut many garments from a bolt of white material, using all the pieces for facings and bindings, and it is often true that the material may be purchased at a lower figure in bolt lengths.

A working knowledge of dyestuffs will be necessary but it is simple and easily mastered by anyone. Cotton, wool, and silk require different dyes and a slightly different treatment, which will be explained fully upon each package of dye. If a very brilliant dye is desired the analine dye will be required. These are sometimes called batik dyes and may be purchased from large dye concerns such as DuPont De Nemours Co.

The dyeing of hosiery to match garments is often necessary; draperies for the oriental scene may be dyed, and one time it was necessary to have leopard skins for a group of Egyptian slaves. Canton flannel was dipped in a mixture of tan and orange and black spots were daubed on with a brush. These were very realistic skins. A rainbow drapery, six by ten feet, was dyed in a semicircular band of the seven spectral colors. This was made of cheesecloth and has been used at conference stunts for several years. It is impossible to go into the details of theatrical dyeing but it is hoped the beginner will discover many things which may be of real worth.

Aside from the manufacture of costumes which will be discussed in another chapter, the stage properties offer unlimited opportunities for the use of the decorative arts and crafts. Paper flowers, wax jewelry, jewel settings, stenciling, cone paint-

ing, lacquer craft, scissors painting, gesso craft, papier-mâché work, are all valuable things to know.

There is almost an unwritten law that real flowers must not be placed where painted scenery is used for a background. The reason is that it makes the artificial apparent at once. The paper flowers may be handled much more roughly and are available for practice. There is also another reason that has been mentioned before: that is that all impressions must be exaggerated in order to make certain that the suggestion will be received by all. Flowers in natural, delicate tints are not showy enough to be noticeable. This makes the flower-making for the stage much more simple. Therefore when making flowers for vases or flowering creepers make them larger and of a deeper tint except the greens. As a rule scenery and greens made by amateurs are too green. Green does not reflect all lights in the most pleasing manner and the graying of the shade will add much to the effectiveness under the warm colors of light.

Jewelry has a very important place in the ensemble of period costumes. A crown, the fastening of a garment, necklace, neckwear may be the most distinctive thing in the entire costume. They cannot be purchased, of course, or would be too expensive from a costumer. The study of plates from a good costume book or encyclopedia will give us an idea of how to make them. Many of them may be made of pasteboard cut into the pattern and spread with either sealing wax or gesso. While the wax or gesso is plastic, jewels may be applied, in this case buttons and oddly shaped beads may be

used. If they are the wrong color, the sealing wax may again be pressed into service and flow over the mold jade, spangled amber, coral, or turquoise. Heavy chains are the rule in this jewelry and the five- and ten-cent stores offer a world of available materials. Sometimes heavy chains commonly used for light fixtures are not too heavy. Not many can be used as they are, but may be remade into jewelry of almost any period. A very clever crown was made out of drawer pulls from which the handles had been removed. The jewels were mountings from the huge dime-store dinner rings. The entire expense was sixty cents.

Vases and water jars are needed so many times for oriental atmosphere. They may be made of cardboard and covered with gesso or from material that is made by clipping newspapers very fine and soaking them in water. After squeezing out the water which has covered it for two or three days, add it, a small quantity at a time, to warm, thin glue and press it on the surface in a rough effect. It is ready when dry to receive any dull finish desired. Stone churns make fine stone jars. These may be had in all sizes from one-gallon size to six. They can be lacquered or painted with water color. The stone color or terra cotta will be very effective. The paintbrush is a most important thing in the workshop. Stenciling adds so much to decoration and is so easy to do. Costumes of deep blue stenciled with silver; rich reds and purples with gold; black with silver are all effective. Two tones of the same color have the appearance of heavy brocades. Cone painting brushed in with dull golds

and glowing crystalines make wonderful decorative effects. The crystalines are especially effective in the dimming lights. A most effective costume was planned for an apparition which appeared at the center in a very dim light. Her costume was a blue-white, as nearly an atmosphere shade as possible. The edges of the costume, edges of sleeves, neck, drapery down the sides and across the bottom, were outlined with broad bands of white crystaline. The adhesive for these beads is an expensive item but if there is time enough to allow the costume to dry thoroughly (two or three days at least) then ordinary white lead paint will hold them for work of this kind. The effect was produced that she was appearing out of the air; the dull glowing of the beads first became apparent and glowed in a mysterious way that was quite ghostly but very beautiful. The lights were dissolved gradually through a number of the lighter tints until a dazzling pure white was reached. Under a strong light the crystaline does not show to an advantage.

Some of the cretonnes offer ideas for cutting out the pattern and gluing it to the garment and later edging it with the cone painting, which may be brushed with bronze powder. A touch here and there of crystaline will glorify any costume requiring such decoration. The many Greek costumes used for the allegorical characters call for the stenciling of the Greek border. Common school crayolas are convenient for filling in the borders and when they are pressed with a warm iron they will launder very nicely. This is a very convenient thing, especially for white costumes which soil so

easily. Bronze borders show to an advantage on colors. Rhinestone trimmings are very rich looking when it is appropriate to use them. A rhinestone-setter may be purchased from a theatrical supply house for three dollars and the stones for thirty-five cents a gross and the settings at ten cents a gross additional. The work is very simple and is not very expensive. A costume which was worn by "Night" in an allegorical play, was of dark blue and had stars over it outlined in rhinestones and a headband was made of rhinestones set in black velvet with a crescent made of rhinestones in the center. It required six gross of rhinestones to make the costume. The rhinestones may also be obtained in several colors in imitation of precious stones.

Oriental borders, diaper-stenciled borders, Grecian, Roman, Japanese, Chinese, Byzantine decorations are needed and may be copied by amateur artists from pictures found in an encyclopedia.

The preparations for each production tax the resourcefulness of the producer and many new ideas are born of necessity. A mind to work will be the most important thing to impress upon the group. Ordinarily the Little Theater Workshop is one of the most popular things in connection with the amateur theatricals.

The opportunity for artistic expression is practically unlimited. The awakening of creative genius in the church and community is in itself a fine piece of service for the community at large. It is just another opportunity offered us to direct some of the energies of this restless age. It is an oppor-

tunity to make constructive use of otherwise undeveloped or wasted talent. This is a sufficient challenge for any Christian worker if he can get the vision.

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CHAPTER VIII

COLOR

The use of color is one of the most important factors in the production of a finished play. He who finds joy in such expression will also find a never-ending use for his talent. As the artist lays his pigments on the canvas with something akin to reverence, so the director must create his picture and maintain the atmosphere with a careful consideration of the laws of harmony and the action of certain materials and chemicals under artificial and colored lighting. He must also keep in mind the historical accuracy in regard to the dye used in the particular period.

“Color and line have a distinct psychological effect upon the audience.” The mounting of a play, scenery, costumes and lighting, may either intensify or destroy the impressions or emotions which the play itself is intended to create.

Certain elementary principles underlying the theory of color must be recognized. A knowledge of a few simple combinations will encourage the beginner to make further experiments.

In our first attempt to understand the theory of color we must familiarize ourselves with the color chart. Arrange the colors of the spectrum in a circle, using six spectrol hues, red, orange, yellow, green, blue and violet. Psychologically the colors are designated as warm and cool colors. The red, yellow and orange are called the warm colors and

the blue, green and violet, the cool colors. The intervals between the shades on the color wheel form the gradations of color known as shades. While there are only six primary colors the intermingling of these produces an almost endless number of hues.

“Colors are generally classified as primary and secondary, but there are three important interpretations of the former term: (1) The chief spectral colors—red, orange, yellow, green, blue and violet; (2) spectral red, green and violet, or blue, which cannot be produced by the union of any other spectral colors; (3) the pigments, red, yellow and blue.”

Very few natural objects are of pure color. All rules apply to pure color, that is, the primary color. As a matter of fact, most colors allow particles of other colors to creep in and rob them of their purity. If, for instance, a yellow object were a perfect yellow it would reflect all the yellow light and none other; but if it is slightly defective and some green is absorbed it will change its hue slightly.

Colors opposite each other on the color wheel are called complementary colors. The combination of two of the colors will produce white; such, for example, as red and blue-green, yellow and blue. White light is not always of the same composition and some surprising effects are obtained in experimenting with colored lights.

Many a combination of colors which is pleasing in daylight may be a real problem when shown under artificial lighting. This is especially true when colored lighting is to be used. The ultimate test of setting and costume should be made under the light required for the correct interpretation of the theme.

The very fact that colored lights create such problems demands that one color dominate. The color domination chosen must be the one which will correctly interpret the play.

SOME COLOR DEFINITIONS

Adjacent colors are those nearest each other on the spectrum.

Complementary colors are those exactly opposite each other which, being combined in equal quantity, will produce white.

Color value applies to the depth of color of any given hue. A color may range in shades from black to white in proportion to the quantity of the adjacent colors admitted into its composition.

Intensity applies to the brilliancy or dullness of a color.

The ability to form pleasing combinations of colors may be a natural talent or it may be necessary for the director not so fortunate to familiarize himself with some general rules governing the combination of colors. The use of a dominant color in stage settings may result in producing either a beautiful harmony or a flat effect. The general rule is this: "Different values used together must have sufficient contrast to give interest." Illustration: A very beautiful picture represents an oriental night scene. The dominant color is blue. The trees shade from blue-green to black for the shadows. The sky is a blue-purple against which in contrasting values rise violet, blue and blue-white minarets. The picture is far from monotonous, yet it is dominated by blue. In this manner we may also heighten the perspec-

tive by balancing the shades of any dominant color causing the gradations of values to diminish or increase as it reaches the center back stage. This arrangement of value is a very interesting one. We have already learned that equal amounts of the complementary colors will produce white or neutralize each other. It is also true that the placing of these colors in equal quantities in juxtaposition will produce a cheapened effect. Adjacent colors may be combined in equal quantities since each has some of the same value as its neighbor. This rule must prove an exception to itself in regard to the positive or primary colors since each is a contrast to every other color. When combining positive colors it adds very greatly to the value of each color to accentuate it with a dash of gold or silver, black or white. This also applies to the popular pastel shades used so pleasingly in all arts. The rule also applies to the very dull values.

A contrast may be so striking that it will destroy the atmosphere of the dominant color. The very fact that it will do this adds to its use a tremendous value. For illustration: An atmosphere of quiet night is interpreting "Holy Night, Silent Night." The color is blue with deep shadows. Suddenly shafts of brilliant orange light fall from above. The atmosphere of quiet is gone, movement, glory and joy being now the established atmosphere. The contrasting color destroyed the dominant color. A small amount of contrasting color discreetly used may function as a high light at a point of interest. The contrasting of very dark and very light shades causes the dark to appear darker and the light

lighter. A very beautiful pastel shade may be robbed of its value by placing it too near one more brilliant in shade. Ordinarily two shades of like intensity combine to advantage.

There is a certain sophistication about the combination of black and white. Mosaics, tiles and borders in this combination are valuable in toning down an otherwise too brilliant effect. Used alone, black is depressing and requires such quantities of light that it is not practical except on special occasions. White is lifeless. It expresses very little that is positive. It is not a good idea to use too many figures dressed either in black or white. One, or if the theme calls for two, balanced character may be used. For instance if two angels are used then these two would be dressed in white. They should, however, be placed against a contrasting background.

In creating this earthly home of ours, God used the restful, quieting cool colors in predominance. The bright flowers and rainbows are the high lights. A gorgeous sunset tinging everything with orange and gold is a wonderful sight but we are glad that ordinarily the skies are blue. In keeping with the precedent set by nature, the dominant colors in pagentry should be the cool colors. True, there will be times when the others are necessary for interpretation but the arousing of excitable emotions loses its value if too long sustained. It comes more forcibly as a moment of surprise or a sudden climax.

The color of the costume is one of the very important considerations on the visual side of the production of a play. The costume is not selected with an

idea of what is becoming to the individual player but according to the requirements of the play. Many things will influence the director in making the final choice of costume color and the player must fit the situation and not the situation be made to fit the player.

SOME THINGS THAT WILL GOVERN THE CHOICE OF COLOR

The nationality of the character will place the restrictions of the period upon it. We will assume that our character was an Egyptian in the time of Moses. Looking up the subject of costumes for that period of Egyptian history we learn that if we wish to use reds we must choose those with a yellow or orange tint, vermilion, terra cotta, Indian and Venetian. Madder, rose and purple shades were not used. The greens were tinged with yellow and the blues tinged with green, being blue-green, turquoise and ultramarine. White was favored and black and white combinations were very popular.

The Assyrians used much color and were especially fond of the purple shades, and the Greeks were so fond of color that they polychromed their statuary to make it lifelike. They used very brilliant colors such as terra cotta, ocher, ultramarine, yellow, orange, red and green. White was not used as much as we might believe since the allegorical character is so often dressed in a white costume fashioned after the style of the Greeks. Greens, yellows and blues were favored by the Romans and white was a mark of rank. The decision would be influenced yet a little further by the period. We

are aware that the changing centuries change our customs, even in countries where changes come very slowly.

The period especially marks changes in the costume of the Hebrews, who were not an original people. They borrowed freely of other nations. Their customs, clothing and art showed the influence of the many captivities. The Egyptian influence was very evident during the early centuries following the Exodus. Later the Assyrian influences became apparent in their clothing, architecture and decoration. In the later centuries the Hellenistic and Roman influences appear.

The temperament of a player would exert an influence upon the choice of color. Should she be dull, morose, gay or dignified we would choose accordingly. The warm colors suggest brightness, gayety and the cool colors suggest the dull, dignified, morose or quiet. Should the character fall under the classification of constructive or destructive we might need to consult a table of symbolism. Other matters which influence the decisions are: time of day, its relationship to the lighting, spectacular, bizarre or modernistic, general setting and importance of the character in the plot.

If we would carry out the color of the costumes as planned then somewhere we must introduce into the lighting the colors used. The costume will seek its affinity in light and be greatly improved. The use of red, yellow and blue lights in the borders produces a beautiful clear light which is almost white and is very kind to all the colors since each selects its own color in the lighting and reflects it in full glory.

We have mentioned that the importance of the character governs the color of his costume. It not only does this but it governs the costumes of the other characters in the play. It is by contrast that the leading character is established as a center of interest and the other characters must furnish the contrast. Dramatic intensities are produced by startling contrasts, therefore the princess is exceedingly brilliant or the beggars are very ragged indeed.

A small church presented a very pretentious little play but did not feel able to finance costumes. They authorized the cast to borrow and let it go at that. The night for the presentation was one long to be remembered. The leading man as a great high priest wore a blanket bathrobe and the most humble character to be portrayed wore a marvelous satin lodge robe.

The color will be chosen with the movement or tempo of the play in mind. Drama has tempo much the same as music. If morose, it will move slowly. If it is tragical, it will accelerate. If much action is introduced, it will increase the movement but in a heavy style. If the theme is gay and full of laughter, a light allegretto movement is characteristic. The colors of slow movement are the cool colors, and the bright warm colors are interpretative of happiness. Gray, purple and green, or black express the tragic.

COLOR SYMBOLISM

The problem of color symbolism is ever present with the amateur in the field of pageantry. The result has been that many have played safe and used

white at all possible times. It was easier to secure, created few problems in lighting and did not mean anything in particular. White is meaningless unless it accentuates or is interpreted by contrast. If it symbolizes purity its full meaning is not apparent unless the depth of sin is symbolized by red or black. A mass of white does not express anything.

If color is to be used symbolically as, for example, a specific character represents grief and is dressed in gray, no other character in the scene should be dressed in this color though gray symbolizes many other things such as age, justice, humility, etc. If a character should represent sin by wearing scarlet, then no other characters should wear that color unless they are a part of the interpretation, which might be true of Satan and imps who might accompany him or any like situation, but not for the representation of any other symbolism such as hatred, war, blood, etc.

It is sometimes necessary to mass color, for example, in drills, dances and choruses. We are confronted immediately by a crowded, flat appearance unless the stage be very large and deep. We will suppose that there are seven girls dressed in deep blue; we are not unduly impressed—but change the central girl into silver and we find the other six have lost their identity and are simply background for the central figure. The stage seems deeper and less crowded because the establishing of a center has created perspective.

We know that color has dimension because a stage set in neutral is flat. Of course, the neutral setting is capable of taking on any color by the use of

lights which is after all the only reason for choosing the neutral shades.

The setting shown in Illustration No. 13 was hung in silver gray. The columns were not used. On one occasion an angel was posed in the center of the back, directly against the drape. The white and silver in her costume appeared very monotonous against the gray. To relieve the dull effect a width of brilliant blue rayon satin edged in Christmas tinsel was hung in the center from the border to the floor and the angel posed against it. The whole effect was transformed. The scene suddenly acquired interest, perspective, a definite center and the stage appeared to be larger and deeper. The blue was much more blue and the gray had much more life and the metallic material with which the costume was made reflected the colors from the spotlight much more beautifully.

We may also refer to the idea before mentioned of draping the stage or arranging the costumed figures in gradations of color, thereby lending depth to the stage. Dark colors recede and light colors move forward. We may illustrate this by placing two characters side by side, one dressed in dark blue and one in yellow. The one in yellow will appear to be larger and closer to the front. For this reason a large person appears to be smaller when wearing dark colors.

The powerful lighting used in modern stagecraft seems to exaggerate all impressions. Things that would look commonplace under ordinary light have an appearance of richness under the proper lighting.

Color not only adds to the pictorial effect but certain colors have traditional meanings which are sym-

bolical of characters, virtues, vices, seasons and many other things. Many of these are so well known that the spectators receive the impression even before the spoken word is uttered. If the symbolism is incorrect the spectator is aware of a faulty interpretation, often without knowing why. The producer should make every effort to be correct in detail, especially where the symbolism is so generally known.

A CHART OF COLOR SYMBOLISM

(Compiled from various sources)

BLACK

Positive values—

Monks	Peace
Nuns	Solitude

Negative values—

Apprehension	Horror	Oblivion
Black Art	Ignorance	Satan
Condemnation	Magic	Shame
Death	Mourning	The Undiscovered
Depression	Mystery	Wickedness
Despair	Night	Witchcraft
Doomsday		

BLUE

Positive values—

Color of cyclorama	Integrity	Quietude
Constancy	Intelligence	Sincerity
Costume of Joseph	Mantle of office	Stability
Fidelity (in lovers)	Modesty	Truth
Filial love	Poetry	Virgin Mary
Heaven		

Negative values—

Depression	Night
Evil imaginations	Storm
Gloom	Thunder
Mystery	Turbid waters

BROWN

Positive values—

Autumn	Elves
Brownies	October

Negative values—

Dreariness	Monotony
Inferiority	Poverty

GRAY

Positive values—

Age	Innocence	Quakers
Dawn	Maturity in judgment	Simplicity
Friars	Mystery	Twilight
Humility	Nuns	Winter

Negative values—

Bleakness	Sorrow
Destruction	Storm
Grief	Subtlety
Self-renunciation	Tribulation

GREEN

Positive values—

Christmas	Life	Prosperity
Eternity	Loyalty	Robin Hood
Evergreen (immortality)	Memory	Sea
Felicity	Palms	Spring
Hope	Palms (Palm Sunday)	Victory
Immortality	Plenty	Vitality
Laurel (victory)		Youth

Negative values—

Doubt	Inexperience
Envy	Turbulence

ORANGE

Positive values—

Benevolence	Goodness of God	Orangemen
Cheer	Harvest	Warmth
Flame	Marriage	Wisdom

Negative values—

Decay	Indecency
Deceit	Sensationalism
Gaudiness	Shame
Inconsistency	Treachery

PURPLE AND VIOLET

Positive values—

Dignity	Love of truth	Solemnity
Friendship	Martyrs	Temperance
Jupiter	Royalty	Thoughts
Justice	Seriousness	

Negative values—

Dejection	Passion
Enmity	Shadows
Inactivity	Suffering
Low ebb	Tragic love
Mourning	Wine

RED

Positive values—

Beauty
Bravery
Cardinals
Christmas
Creative power
Divine love

Enthusiasm
Excitement
Health
Holy Spirit
Love
Martyrs

Patriotism
Redemption
Strength
Warmth
Zeal

Negative values—

Blood
Cruelty
Danger
Falsehood
Fire

Gore
Guilt
Hate
Mars (war)
Martyrdom

Mary Magdalene
Passion
Punishment
War

WHITE

Positive values—

Bride
Chastity (in
women)
Cleanliness
Delicacy
Femininity

Innocence
Integrity (in
judges)
Joy
Light
Purity

Snow
Triumph
Truce
Winter

Specific or ecclesiastical—

Angels
Christ
Faith
Holiness

Humility
Light
Priests
Redeemed

Righteousness
Saints
Virgins

Negative values—

Ghosts
Mourning

Surrender
Timidity (white
feather)

Untried

YELLOW

Positive values—

Divine glory
(gold)
Fame
Gayety
Halo

Power
Splendor
Sun
Truth

Negative values—

Jealousy
Treason of Judas

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CHAPTER IX

STAGE LIGHTING

Some of the most radical changes in the production of modern drama have come about through the possibilities of stage lighting by means of electricity.

The history of drama tells us that the earliest productions were staged out of doors in the daylight, also that the ever-resourceful and artistic Greeks stretched colored cloth above the stage that the sunlight might filter through it and lend color to the scene. Later the performances were staged in the evening out of doors, and the light was supplied by burning pine knots. It was not until shortly after the time of William Shakespeare that the enclosed theater came into general use and the illumination was furnished by torches, lanterns and candles. It was necessarily a weak light but the importance of better lighting was occupying the minds of producers and in 1628 the footlight was used by the German theaters. The old kerosene lights were used for many years; in fact, the Kerosene Circuit is a matter of history. Finally in 1860 it was discovered that lime heated to a white heat would produce a brilliant white light. Very soon after, the gas burner and the mantle burner were invented and improved. They seemed to be almost perfect but with the discovery of electricity and its possibilities the most important feature of stage embellishments became beautiful lighting.

The function of stage lighting is to illuminate the scene in keeping with the intended meaning of the

play, to emphasize color in costume, properties and setting, to create the desired psychological effect and to vitalize the scene by means of emphasis and suggestion. It is a most valuable aid in creating the illusion. It lends variety and aids in the establishment of the tempo. While it is true that the primary function of stage lighting is to illuminate the picture, yet the possibilities of light so far exceed this view that we realize we are just entering into the realm of the knowledge of its use. It will furnish much of the emotional atmosphere formerly furnished by expensive settings and scenery. It makes possible such illusions as twinkling stars, running water, spirits, floating clouds, dissolving pictures, merging of colors and hundreds of things which space forbids mentioning. So great are the possibilities of light that it has become a specialty in itself. The amateur is concerned with some of the less complicated forms of lighting, yet even the little group with a very slender budget may embellish its production with very little expense and effort.

Materials are inexpensive in comparison to former days and the mechanical knowledge of the simple requirements of small production is found quite commonly among boys and young men interested in electrical engineering. Almost any group of amateurs may have good lighting. It will be necessary to understand some of the principles of correct illumination and the effects of artificial lighting upon the scene before we can plan intelligently the lighting for the adapted or improvised stage.

Correct illumination lights the scene without betraying the source of the light. The general plan of stage lighting is designated into two classes, professional and amateur. It is also classified as stationary and portable, which include all forms of equipment for the regularly equipped stage or the amateur portable or adapted stage.

Professional equipment comprises floor lights, border lights, proscenium lights, floodlights, spotlights, cross lights and strips. Much or all of this may be adapted to the use of the amateur or portable stage. It may be built and installed by amateur talent under the supervision, or at least the final inspection of a professional electrician. There are certain things to keep in mind in the event that amateur work is employed, that "a little knowledge is a dangerous thing" and also that electricity is a dangerous thing to handle. The circuits should be located, the terminals, carrying power, etc., should all be discovered and the new connections planned before starting to work. The most satisfactory source of power in the church is to bring in the direct line to a convenience outlet and make all connections through a portable switchboard. It is always more or less unsatisfactory to wire up special lightings, rheostats, etc., from house lights. The size and mechanism of a portable switchboard and its cost will depend largely upon just how much special lighting is to be installed. It is advisable to buy the insulated board (bakelite) large enough to admit of additional outlets should any special production demand more light. The ordinary special lighting would be three circuits of border lights, three of

footlights; two outlets for special lighting such as portable lights on the stage, fireplaces, floor lamps, candles, etc., which will need separate control; three plugs for spots, projectors, strips, etc., three for connecting the rheostats. These may be controlled by knife switches. Be careful not to overload the rheostats; watch insulations and shorts. For amateur work the salt-water dimmer is very practical and not at all expensive. Watch fuses. Ordinary 15-ampere house fuses are not strong enough; use No. 20, and have at hand several new ones, because in the event of a short circuit the entire set may be blown out at one time. Whatever number of lights or circuits that may be in use should be independent of the house lights. But if possible control the house lights also from the switchboard. Very awkward and ludicrous situations have been created by some hasty person at the back of a church turning on the house lights before the cast had made its exit.

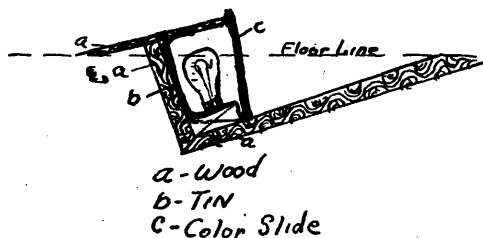
A word in regard to the purchase of material for electrical work. It would seem many times that the best wire and connections are somewhat expensive and the cheaper stores show many things for much less money. But cheap wire is not heavy enough to carry safely any great amount of power, especially if it is coming through a rheostat for any length of time. The cheaper wire is all right for little pieces of special lighting such as Christmas lights, wiring to a star or a fireplace light, but for high-powered spots and the footlights and borders it is not safe. The rheostat connection also should be of the very best wire.

The church group usually finds itself confronted by the problem of making continual adaptations. The lighting is very often controlled by switchboards entirely out of reach of the location of the stage. This is true when the church auditorium must be used. Ordinarily the light fixtures are so high that they require much wire to reach them. This is unsightly, and moreover does not carry enough power to help to any great extent. It is very unsatisfactory to run a network of wires from several adjoining rooms—yet this may be done. The great amount of wiring required often amounts to more in the real cost than the installation of a convenience outlet. A good stock of lights and reflectors and all special equipment may be purchased a little at a time with the exception of a spot and projector. There is a great deal of satisfaction in getting the equipment gradually. The audience will watch for new effects with much interest.

Footlights have been the subject of much discussion and difference of opinion among some of the most prominent producers over the world. The grotesque shadows thrown on the back scene have been responsible for the opposition to their use, but no other method of lighting has been devised which illuminates the features of the players, and without it much of the fine values in expression is lost. The shadows have been absorbed by counter lighting. The portable footlight may be made in many styles. A trough with the reflecting surface painted white and set at an angle which directs the light slightly upward is a common type.¹ This may be

¹Drawing No. 15.

arranged either on a level with the platform or it may be necessary to build it on the platform. If so, it will be necessary to conceal the trough with drapery. This type should be made by placing porcelain receptacles very close together and filling them with small lamps rather than a few high-power lights. This insures a natural diffusion of light. The individual reflector is the ideal type. That is, each light has its own compartment which is painted pure white and when a color slide is needed it is very



Detail of Foot Light.

Illustration No. 15.

simple to slip it into this box. The advantage of these individual reflectors which are placed side by side is that most of the light is saved and directed toward the place where it is wanted. The disadvantage of the open type is that the lamp sheds quite as much of its light at the sides as it does upward and a large per cent is lost in diffusion. Individual reflectors may also be made as separate units for convenience of storing them away and another advantage is that they may be used for many other things.

Another type of footlight sometimes used is made by tacking the porcelain receptacle directly to the floor and placing a reflecting shade behind it.² This is fairly satisfactory. Another type is made by adapting old automobile reflectors. The opening for the socket must be made large enough to receive any standard-size receptacle but these make splendid reflectors. They may be mounted on a standard made of gas pipe and used for special lighting. Whatever type may seem to be best for the situation, be very sure that the color frame will fit over it without spilling white light.

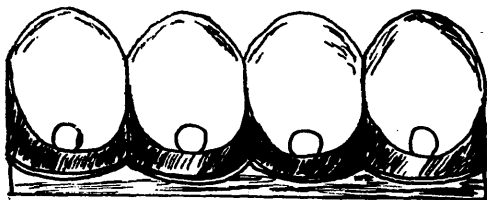


Illustration No. 16.

The color slides may be made, or a sheet of colored gelatine may be placed between two pieces of glass and bound around with paper tape.³ The frame for this square is made of grooved lumber into which the glass will slide easily. These may then be placed over the reflector. These slides have an advantage of being compact and easily stored and will do service much longer than the gelatine squares which are unprotected by glass since they curl and crackle very soon after being placed near the heat of the lamps.

Footlights should not extend completely across the

²Drawing No. 16. These reflectors may be white cardboard.

³The gelatine may be attached to the glass with acetic acid, which is a heat-resisting adhesive.

stage but should be so arranged, possibly by placing them in a curved line, that the light will not be spilled on the proscenium. Spilled light is ruinous to the effectiveness of the picture and destroys the illusion by betraying the source of light.

The color in footlights will be discussed later under the consideration of colored lighting. Any great quantity of light from one direction would be furnished by spotlights. For this reason many lights of comparatively low wattage are much preferable to a few lamps of high wattage. They are more expensive to install than the few lamps but the effect is well worth the extra effort and expense. The fifty-watt lamp is commonly used on small stages but a large production would require lamps of higher power. The same thing is true of the border lights that is true of the footlights, that is that the massing of lights without any partitions between them causes the lights to lose much of their efficiency in diffusion.

The border lights should extend well into the wings, which is just opposite to the rule for the footlights.

The color in border lights may be handled in a number of ways. Colored bulbs may be used. They have their advantages, also disadvantages. They are expensive if they are real colored glass and the dipped bulbs are unsatisfactory. There is another disadvantage: there is little opportunity for varying the light effects. The gelatine slides admit of an unlimited variety of color combinations. The gelatine is to be obtained in twenty-two colors and shades. The colored glass has the advantage of

being permanent and is usually purchaseable in blue and red, which are standard colors.

Border lights may be made in a number of ways. This chapter is a discussion of amateur adaptations, therefore homemade equipment is described. If the equipment must be moved and stored each time, then sectional strips will be preferred. A tin trough may be mounted upon a light strip of lumber with porcelain receptacles placed very close together with the joining sections equipped with connections which will connect it into one complete circuit when hung. Or if several colors are used the number of lamps may be divided by the number of circuits needed. If three circuits are needed, every third lamp will be on the same circuit, or if two circuits are needed every other lamp will be on the same circuit. The two-step variety may be used, which puts an entire row for each color. Another method is to have an individual reflector for each lamp which is equipped with a clamp. (Drawing 17-B.) Small gas pipes are placed above the stage and the lamps clamped to it. The connections must be made each time they are used but the storing of such lamps is a simple matter. The floodlights⁴ may be clamped to either horizontal or vertical pipes and adjusted to any height or angle. Some very crude makeshifts have proved most satisfactory. Three-pound coffee tins with one side cut out make very good reflectors.

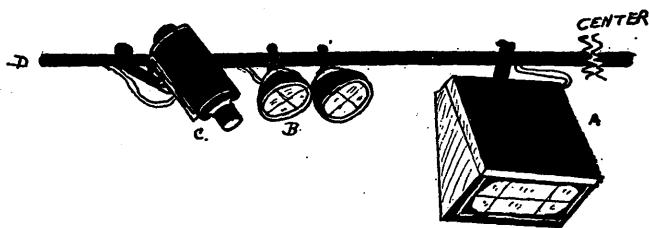
The lights of the back border are the ones which make it possible to kill the ghastly shadows produced by strong footlights. The lamps should be hung at an angle that will throw the light upon the back drop. There must be sufficient light here to balance

⁴Drawing No. 17-A.

the footlights. All circuits should be wired through rheostats to the switchboard. Centralized control is the only satisfactory method of handling complicated lighting. There is an old adage that "what is everybody's business is nobody's business." This certainly is true with stage lighting.

SPECIAL LIGHTING

A very useful piece of border equipment is a soft-edge spotlight.⁵ This is a combination spot- and floodlight and is concealed beneath the tormentor



Half-section of border light arrangement with portable special lighting.

Illustration No. 17.

hood. It is usually directed toward the center of interest and is controlled separately from the switchboard. It is a valuable light for climax. The most expensive piece of equipment is the spotlight. This is so important for fine effects that it is almost a necessity. A happy combination for the church group is a stereopticon. This is not the best spotlight in the world but it may be used so advantageously at all seasons of the year by the various departments of the school in its educational program that it is an all-purpose machine. It may be utilized

⁵Drawing No. 17-C

for singing from the screen, to illustrate the Bible school lessons on daylight screens, while many dramatic performances are greatly enhanced by the use of special slides such as stars, rainbow, sun, moon, lightning, etc. In a small room a good projector and color wheel is a very satisfactory spotlight. The arc light of the theater cannot be used on an ordinary house circuit. It must have special installation. There are some very small spots made which are called "baby spots." These may be clamped to a gas pipe and used for the short distance spotlights located behind the scenes.

The open-box olivette is a lighting device which illuminates some special area with a greater intensity of light than is ordinarily used in the production. This box may be an ordinary box which is metal lined and painted white. It may have a number of lights amounting to about 1,000 watts. This may be mounted on rods, suspended, or placed on the floor and tilted to the required angle.

The proscenium lights are very similar to borders except that they are mounted vertically behind each side of the proscenium opening and are little used. Strip lights are special lights laid upon the floor with the face up or placed in the floor to furnish illumination behind fences, hills, or any similar situation where light would need to be directed upon a back drop, thus preventing the foots from throwing the shadows of the extra piece of scenery onto the back drop.

Very beautiful effects may be obtained by the use of cross lighting—two spotlights placed at opposite sides of the stage and directed so that the lights cross

at right angles. This special lighting will illuminate an object or person in two colors and at the same time will blend all around the object. Suppose green were used on one spot and mauve on another for a mysterious object in a night scene. The light green light would show upon one side and the mauve on the other but the blended light would be a mysterious gray halo around it. It is a "spooky" combination. Blue and red make an effective combination which admits of some very pretty symbolic meanings such as the turning away from darkness and facing the light. The color wheel is a necessary device for the spotlight. One may be made from cardboard or tin and the openings filled with colored sheet gelatine.⁶

THE PORTABLE SWITCHBOARD

For the portable or adapted stage the portable switchboard is the ideal way to control the lights. It may be placed so that the operator will have full view of the stage. Of course this should be built under the supervision of an electrician for the danger is too great to risk faulty construction. The mounting board should be bakelite mounted upon a panel. The number of outlets will depend upon the number of circuits and special lighting you feel you can afford to install. It might be well to buy the mount-

⁶A very valuable color wheel was made for our work since this MSS. was submitted. The wheel was made of plate glass with a hole drilled in the center. The disk was covered with wedge-shaped pieces of colored gelatine which follow the order of the spectrum. The adhesive used was acetic acid. The wheel is driven by a small electric motor. The spotlight may be concealed in the tormentor hood. It has the advantage of dissolving the colors instead of passing from one to the other and showing a break where the colors are separated. It is also valuable because the wheel may be operated from a distance by means of a switch.

The effect invariably brings favorable comment and expressions of interest and surprise.

ing larger than is needed to allow for the addition of special switches. There should be an outlet for each circuit and for at least two spotlights, with one or two extra for special lighting. The knife switch is of course the best switch and a small pilot light should be on each board to aid the operator when the room is in darkness. The construction of the switchboard must be in conformity to the rules of the underwriters of fire insurance, if the insurance of the building is to remain valid. If possible the house lights should be controlled from the board, also signal lights, but this is not possible at all times. The controls of the rheostats should be so grouped that it will be possible at times to mix the colors for bizarre and spectacular effects.

THE RHEOSTAT

The dimmer, or rheostat, is a device for controlling the intensity of light. Perhaps no other single item adds so much to the artistic interpretation furnished by lighting. The regular commercial rheostat is easy to use and not so expensive that it would be out of the reach of the ordinary budget. One that is built for the resistance of six hundred watts costs about eighteen to twenty-five dollars. One may be home-made at a minimum cost and is very satisfactory; while somewhat inconvenient to use, still the effect is all that could be desired. The equipment for colored lights has been discussed. The equipment consists of color slides, color caps, color globes, and color wheels for projectors and spots. In order to use colored light intelligently, it will be necessary to have a certain knowledge of the effects of cer-

tain lights upon the color of fabric, settings or make-up and the psychological effect their combination will have upon the audience. The elementary principles of color need not be difficult to master.

Certain laws are laid down in reference to the effect of certain combinations of color which in actual experiment do not produce exactly that same effect either in fabric or light. It is well to remember that the color mentioned in all rules refers to "pure color." Pure color is not often used either in the fabric for the costumes, the paint for the scenery, or the light which falls upon them. Obviously a color rule which applied to blue would not produce the expected result if the blue contained some percentage of green. The presence of the green might have been imperceptible but would have its effect in a combination of color. It is necessary to have some knowledge of the fundamental principles of color but actual experimentation is the final test.

Color in fabric and pigment selects its affinities in the light and reflects it to the eye. In a pure white light which is the blending of all color, each color finds itself and reflects that color. Should yellow light fall on red it produces orange, because they are kindred rays of light, but if green falls upon red it finds no ray it can reflect so produces black. This is the reason that the popularity of colored light has brought about so many complications in costume and setting.

DETERMINING FACTORS IN THE USE OF COLORED LIGHT

The character of the plot will determine the amount of light required. A quiet, worshipful atmosphere

is not produced in a glare of light. On the contrary, a subdued lighting, an inclination toward the cool colors, slow movement, deep naves, high arches—all lend themselves to the atmosphere of worship. Bright lights, quick movements, brilliant colors, all bespeak action. Rapid changes in light may tell a story as effectively as do words. The movement of a play or its tempo will affect the plan of lighting. The time of day is also indicated by light—the deep amber for the rosy glow of sunrise, the white light for high noon, and the blue lights for twilight, and deep blue or purple or green for night light, according to the kind of night it is. Blue light is a cold light and green is much softer and more mysterious, but it is much more trying on the color in costume and make-up. Purple is also a mysterious light and is a little more kind to the color upon which it falls.

EFFECTS OF COLORED LIGHT UPON COSTUME AND SETTING

Pure white light is a glaring light especially when it is used in great quantity. It produces an unnatural stagy effect and is trying upon the eyes of the audience. A faint tinge of amber or a pale yellow light is almost imperceptible but softens the glare and is much more pleasing. The presence of color is so slight that it does not affect the color in costume and setting. The sunlight effects require the amber lighting. At once difficulties arise with the cool colors in proportion to the depth of the amber in the light. It becomes necessary to place special lights for the benefit of the blue costume or discard the costume. If a blue light is present within range

of the blue costume, it will pick up its own color and reflect it. The moonlight effects, which are produced with green light, are very trying on the warm shades, especially upon lipstick and carmine make-up. Some dazzling ladies have suddenly appeared with black lips and cheeks when exposed to green light.

Powerful white lights require very strong color in costume and setting. The ordinary dyes are often not strong enough. The aniline dyes are much more effective under this light. Colored light excludes all other rays of light and no color but its own and adjacent colors appear to an advantage. For this reason a dominant color scheme is the plan for nearly all stage settings which appear under colored light. Some color with the adjacent shades and gradation of values will be selected. Black, white, neutrals, silver and gold will be introduced to break the monotony and usually some brilliant shade of a contrasting color will be used for a high light and the color of this costume or detail of setting will be held by an individual spot of its own color. For instance a stage is set in dark blue, the light is blue and the entire scene is dull. Spots of green and purple light are discernible here and there. Mysterious music is intensifying the thought of mystery. In the center of the back in the shadow is a large jar. It is scarcely noticeable but gradually a shaft of red light begins to shine in a focused spot on the jar. Soon it is brilliantly red in a deep blue setting. The same idea might have been worked out with a red costume or one of orange. The jar might have been a peculiar shade of Chinese red that defies all colors and retains its color under all lights but green.

EFFECT OF COLORED LIGHT UPON COLORS

The effect of red light upon:

Carmine	produces	Red
Vermilion	"	Bright red
Orange	"	Orange-red
Chrome yellow	"	Orange
Green	"	Yellowish green
Blue-green	"	Gray
Prussian blue	"	Red-purple
Violet	"	Red-purple
Purple	"	Deep purple
Black	"	Dark red

The effect of yellow light upon:

Carmine	produces	Red-orange
Vermilion	"	Bright orange-red
Orange	"	Orange-yellow
Chrome yellow	"	Bright yellow
Green	"	Yellow-green
Blue (medium)	"	Green-yellow
Prussian	"	Green
Ultramarine	"	White
Purple	"	Dull orange

The effect of green light upon:

Carmine	produces	Dull yellow
Orange	"	Shades of yellow and yellow-green
Green	"	Green
Blue	"	Blue-green
Violet	"	Blue-gray
Purple	"	Green or blue-gray
Red	"	Purple to black

The effect of blue light upon:

Red	produces	Purple
Orange	"	Grayish purple
Yellow	"	Blue-gray and green
Blue	"	Blue
Violet	"	Blue-violet
Dark blue	"	Navy blue

The final decision in regard to the lighting is the testing of light on the costume and setting. Color is influenced by so many conditions, the texture of the material upon which the light may fall, also the surface—whether it be dull or shiny, and the kind

of dye. Ordinary salt-water dyes do not produce the same brilliancy that is produced with aniline dyes; for example, a shade may not appear dull and lifeless even under light but the placing of some brilliant contrasting shade near it may rob it of all its vitality and it will be necessary to make some change in the lighting to help the situation.

Not only costume and setting but the make-up must be tested under light. The lighting makes possible many fine points in expression. In a recent play it was necessary to make a sudden change from the blanched terror-stricken countenance of superstitious fear to the calm transfiguration of a new-found faith in God. There was no break, no opportunity for a change in make-up. It was accomplished by means of a baby spot which was equipped with two lights and two rheostats. A certain position was marked on the floor for the player and as this terror-stricken expression was to be portrayed the green light gradually intensified on his features until he appeared ghastly; in keeping with the gradual change to the opposite emotion the light very gradually melted into a deep amber, which glorified his features and enveloped him in a marvelous light. The possibilities are almost endless but it would require much experimentation to get the right make-up to produce the desired result.

Do not use colored paper or cloth to make color screens. The sheet gelatine is as cheap as cloth and has the advantage of being transparent. Half the power of the illumination is lost when projected through paper or cloth. The gelatine may be purchased from any theatrical supply house. The National Theatrical Supply House has branch concerns

in almost every large city in the United States and it may be purchased from them. Your motion-picture house manager will be able to direct you to a nearby supply house. Sheet gelatine comes in twenty-two shades and colors:

Blues: Dark Blue, 62; Medium Blue, 58; Light Blue, 54; Steel Blue, 66.

Reds: Dark Red, 26; Pure Red, 30; Medium Red, 22; Light Red, 18.

Magenta: Dark, 38; Medium, 34.

Green: Dark, 50; Medium, 46; Light, 42.

Purple: Dark, 74; Medium, 70.

Pink, 14.

Amber: Medium, 6; Straw, 2; Dark Amber, 10.

Frosted, 0.

Also orange and two shades of yellow.

The gelatine comes in 20 by 24-inch sheets and is large enough to make several small color screens but will require a whole sheet for the floodlight screens. These large screens may be made from light strips of wood about one-half inch thick and the gelatine placed between light wire.

A cyclorama is a curved background which stimulates sky. Many of these are found in the ecclesiastical churches. They are dome-shaped and may be made of canvas, concrete or plaster. They are blue to represent the sky. It will be necessary to flood them with box or olivette lighting. Sometimes the cycloramas are edged with a heavy molding under which a row of small reflectors may be concealed.

SPECIAL LIGHTING

The convenience outlets will make it possible to hook up apparatus for special lighting, when, for an example, the projector is being used as a special spot and the slide carrier is placed on an opaque

sheet out of which has been cut a tiny cross. This could be projected into a climax scene very effectively when a vision of a cross is needed.

A rainbow queen was part of a Pageant of Nature. Upon her appearance the whole stage was covered with a rainbow projected from the stereopticon. The lens was gradually focused until it became a clear rainbow just above her head.

An opaque slide with tiny pricks in it will project a star effect. A representation of forked lightning was cut in a cardboard and the hand moving rapidly to and fro in front of the lens produced the play of lightning.

Certain materials like metaline, silver crêpes, and pineapple cloth, may be worn by the center of interest in a tableau, and will produce some wonderful effects when flooded with colored lighting and special slides. The player may assume a certain position and be covered with a butterfly slide and appear to be a butterfly or flowers, etc. Obviously the exact position must be located for the player and the machine if the result is a perfect focus.

When there is sufficient room back of the stage to focus a projector so it will cover the back drop, it is possible to project the scenery upon it. It cannot be projected from the front because the players walk between it and the drop. Even when there is insufficient room for a full projection it will be possible to project special features such as the moon, the sun, a star, the lightning or a vision, a dream, or the figure of Christ may be used for a climax. The idea may be worked out in so many ways that it would be impossible to mention all of them.

It is true that it is the relative amount of brains mixed with lighting that makes the amateur play a success. Each change should have a meaning; the meaning should be obvious. It should be beautiful but not so spectacular that it overshadows the intended lesson of the play.

The effective religious play leaves a deep sense of reverence and inspiration without feeling that the mechanics have been so self-evident that the mind was distracted trying to explain how it was done.

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CHAPTER X

COSTUME

One of the most fascinating things in the production of amateur theatricals is the variety of interests. Surely there is a place and use for every type of talent. It demands labor from all walks of life from the mechanic to the artist. The costuming of a play is one of the most interesting pieces of work in the realm of drama and pageantry and is a lifetime study in itself. It is unfortunately one of the most expensive items in the budget. Few amateurs care to devote the time necessary to make an intensive study of this subject and many others do not have access to the rare and expensive books which are to be found in large libraries only. The state libraries usually have a number of these volumes but they are greatly in demand at all times.

It requires much study and careful planning even when the costumes are copied, because much of the success of the play depends upon correct interpretation in the matter of costuming. The purpose of this chapter is not to describe the costumes of the various periods of the world's history (that is left to the costume book) but rather to outline a method that will aid in deciding what costumes are needed and where to find the pictures from which the costumes may be copied.

It has been said before that the stage is a great picture that must be planned by a master mind. There can be no success in making this picture if the committees do not carry out the idea of the director.

The first thing necessary is to become absolutely familiar with the play. What is the period of the play? If the play is other than absolutely modern it must be considered in the light of the period. We must then obtain an accurate knowledge of the period. There will be a difference if the play is a court play. Some special characteristics marked some courts that did not affect people not of the court even though they were persons of wealth. Position is indicated by the dress. Each nation has its distinctive naval dress with its marking of rank. The ecclesiastical dress is indicated by the religious order more than the national influence. Some countries have a peculiar dress for the merchant and the agriculturist, and most of the early periods have special marks for the slave or peon.

Having determined the period and nationality of the character it will now be necessary to determine the season or time of day. The season will be modified of course by the geographical location and the lighting of the play will be determined by the time of day. The temperature will determine the weight of the textiles used and the color of the artificial lighting: i.e., warm light for daylight and blue for night will determine the color of the costume.

Now it will be necessary to analyze the play in order to ascertain its general movement. If the play is gay and fantastic it will require gay clothing, bright colors and flowing lines. Should it be severe and tragical it will be drab in its coloring. If it is deeply religious it will be rich in coloring but modified in tone. That is, deep reds, blues and purples are all religious tones but brilliant reds produce the opposite effects.

Now we must consider the textiles and know what we must have before we go shopping. Certain periods featured certain textiles. It may not be possible even to find the material now. We will only endeavor to find what resembles it. It might not be within the limit of our budget to purchase material of this kind and it might not be practical to make such material into the required style even if we could obtain it. There are many cheap materials upon the market that look like expensive materials under artificial lighting.

Not only will the national influence be felt in decoration but also the rank, age, temperament, wealth and importance in the plot. Of a certainty a slave would not wear the same as his master and certain symbols were for the royalty also. In this way family crests have come into use. The final decision concerning color would be governed by the period, national life, setting, seasonal influence, climate, vocation, religion, symbolism and light plot.

The accessories of the costume are part of the costume and should be planned with the costume. "This is the rock upon which many come to grief." Many period costumes are incorrect in detail. True, few will know whether it is correct or not, yet for the sheer joy of doing good work it is well worth our while to make every effort to be correct. The jewelry, gloves, shoes, parasols, must conform to the same rigid tests that have governed the selection of the costume. It is so important, in fact, that entire books are devoted to the discussion of each particular accessory.

The coiffure also is a part of the costume. The dressing of the hair in period styles is increasingly difficult with the prevailing style of short hair. The national influences are very marked in the style of hairdressing. In symbolic costuming certain styles are established by precedence. The Grecian woman wore the Psyche knot with the fillets. It is the accepted style for all symbolic characters dressed in Grecian costume. The unbound hair is the Hebrew mark for the sinful woman. For the fairy and mythical scenes, the nymphs, fairies, and dryads wear flying hair. Angels usually wear long loose hair, and the peasant Saxon and Indian women long braids. The Egyptian girl wears a square-cut bob. Study the authentic art of the period and a good costume book.

COSTUMING THE BIBLE DRAMA

The tunic was the foundation of all garments. The development of costume was built upon that foundation. For many centuries the simple tunic with the addition of an outer coat, which was also cut like a tunic only opened down the front, was the costume of the Israelite. Draperies were used by women as a headdress and shoulder covering. In providing the costumes for the biblical drama, a number of straight tunics in various colors and sizes makes an excellent beginning. A number of pieces of brilliantly colored material in odd lengths from about two yards to five, some of them having stripes down one side or across the end, will make excellent drapes for these tunics. Other pieces about four yards long and eighteen inches wide, in stripes or plain, bright colors, are needed for the wide sashes around the

the waist. Some long, flowing robes with pointed sleeves will be needed. The sleeves are made by gathering in the upper point of a square of cloth to the shoulder of a round yoke. It is cut to fit the upper part of the arm but not sewed together under the arm. This allows the lower point of yard-wide material to reach almost to the hem of the garment. It will require about six yards of cloth to make each garment. These are for the angels, spirits and some allegorical figures. The hems of the garments should be made by hand to allow for alteration to suit the height of the different players.

A good costume book would be a great help. Grimball Wells's *Costuming a Play* is a good medium-priced book. The books on this subject are very expensive.

Consult good religious pictures. Not all of them are authentic although they may be famous as art. For instance, many of the Italian artists have portrayed the Holy Family in an Italian setting with Italian costuming of perhaps the tenth or eleventh century. The same is true with the Dutch artists. A biblical encyclopedia will be helpful. Keep a scrapbook of religious pictures. The most authentic pictures are Tissot's Old Testament Bible Pictures.

After a group has been working together a year or two a nice stock of costumes will have accumulated. It may be possible after that to buy a really good costume occasionally. A very good plan is to make one new costume for each play even though you may be able to manage without it. It not only keeps up the costume supply but it adds interest to the production to see some new costumes and a bit of new scenery. Another good plan is to renovate old

garments by dyeing them and freshening them. Buy some new lengths for drapery occasionally. The lead or center of interest should by all means wear something which is different from anything worn in any play previously given.

There is a rule that the costuming should have a dominant color scheme. It is difficult to arrange for a large cast without monotony and it is also difficult to create individuality for the outstanding characters. We have, of course, the entire range of the shades of each color and we may use with perfect safety the shades of the adjacent colors. All of these may be separated by the neutrals, black, white, gold and silver, which fit into any color scheme. A sharp contrast for the center of interest may be held by individual lighting.

The church group is very often handicapped in the care of costumes and properties by the lack of a property closet. A room which has shelves about eighteen inches deep built in one end makes an ideal place for the storing of costumes. The shelves should, if possible, be subdivided into squares where the garments might be classified something like this: tunics in one compartment; scarves and sashes and headdresses in another; drapes and piece goods in another; coats and robes in another; and all the accessories listed and ready for reference. But when it is time to use them there should be a rod upon which each costume, with a complete ensemble of garment, headdress, girdles, jewelry and footwear, should be hung. If there is sufficient room the electric bulbs and fittings may be stored in this closet also. All this must be under the special supervision

of one person and he or she only should carry the key.

Because the making of the costumes entails so much labor many groups have been tempted to borrow or adapt inappropriate things. The only satisfactory way for any group to costume its play is to make its costumes and gradually acquire a supply from which to choose.

A most satisfactory plan is to borrow or rent several portable electric machines and have a competent seamstress draft the costumes and have the stitching done by volunteer help under her direct supervision. She must demand good work. Because a garment is to be worn on the stage is no reason why it should be poorly made. It will last longer and hang better if it is well made. A costume must have character and the character must conform to that of the character to be impersonated. This reason alone would be sufficient to prohibit the borrowing of costumes.

A material that has been popular for costuming but is not practical is cambric. It is too stiff and shiny. It does not hang in graceful folds nor is it woven evenly. It reflects too much light and does not come in a width that cuts to an advantage. It cannot be cleaned, dyed or laundered. Since the glossy finish is not desired the cheaper grades of sateen will be much more suitable and the cheaper grade has practically no luster. If it does it may be used wrong side out or laundered. Crêpe paper makes beautiful costumes. Many of its colors cannot be obtained in cloth but it tears easily and is therefore expensive because the costumes are not serviceable.

A garment of cloth, no matter how inexpensive, may be used many times and admits of endless alterations. However, in some costumes such as flower costumes it is necessary to use crêpe paper.

There are a few details now to pick up here and there. One of them is the decoration of the costumes. Ordinarily it is best not to apply the decoration directly to the garment but rather to an appliqué patch or border. There are several reasons, one being that the garment may be used for another purpose or the decoration may be removed for other costumes and it may also be removed for cleaning. A very elaborate pattern of a huge peacock was made on a sateen robe by the cone-painting process and finished in the metallics. The garment eventually needed cleaning and the entire effect was ruined by the cleaning solution. Had the design been appliquéd to the garment it might have been preserved.

The effect of the period must be taken into consideration for the decoration. Stripes are the earliest form of decorative effects and the Hebrew retained this simplicity. Wide stripes were used rather than narrow or various widths such as those shown in Roman and Bagdad stripes. The vertical striped borders of the Egyptian and the diagonals of the Assyrian are shown also in Hebrew architecture.

Some designs are more easily recognized than others and suggest immediately the period or people indicated and it is much better to use those than to use one that is not well known even though it is more beautiful. For example the wall of Troy and the Greek Key immediately suggest Greece. The lotus blossom and the river Styx suggest the Egyptian and the Flourish of the Romanesque suggests Roman.

Each of these great periods of national art developed many other beautiful designs but they are little known except by those who are conversant with the subject.

Decoration may be designed by free-hand drawing directly upon the material; or the drawing may be made upon parchment paper and cut out for stenciling; or it may be cut out of linoleum block especially prepared for the purpose and printed on the material in the wood block designs. If embroidery is used it must be bold and colorful. The paintbrush is much more rapid and just as effective.

Metal laces may be needed and common coarse lace can be bronzed. It may be necessary to touch them up each time they are used but even then they are much less expensive than metal laces.

Large jewels and spangles have little place in the religious play but pageantry may be embellished with all manner of brilliant jewels. The large ones may be purchased of a theatrical supply house very reasonably. Sometimes the art departments of large department stores have an assortment such as are sold for lamp-shade trimmings. Small jewels are sold by a rhinestone dealer.

After each garment is designed and the pattern drafted it will be necessary to decide upon the kind of cloth and the amount required. The classification of textiles falls under three heads: the weight, weave and surface.

The heavier weights of course include all the coarser woollens, heavy cottons and velvets, brocades and all similar materials.

The weave will be classified as fine and coarse.

The fine-weave voile, lawn, challis, cheesecloth, bunting and georgettes, all may be simulated by cheesecloth or tarleton. The cheesecloth is soft and clinging and the tarleton stiff and airy. This is especially useful in the planning of fairy costumes.

The coarse materials are burlaps, Monk's cloth, ratine, coarse muslins, and scrim.

The surface is either dull or shiny. Dull surfaces are flannel, ratine, Canton flannel and similar materials and the shiny materials are satin, metal cloth, pineapple cloth, sateens, silks and rich velvets.

Now we are going shopping. First it will be profitable to make a round of the cheaper shops. We will assume of course that you have tried out various colors and shades under the required lighting and know just which one looks the very best under the light to be used. First we will look at remnants and shopworn materials, remembering always that the only requirement is that the material have the effect of the required textile. In order to illustrate our point a number of examples will be necessary. We are looking for a rich brocade and we must have four yards and our budget limits us to one dollar. We will not, of course, find any rich brocade at such a ridiculous price. So we look for our shade—we will suppose it is a dull, rich blue. Perhaps we shall find it in the cheap sateens. If the person is not too large we may save money by finding the twenty-seven-inch sateen. Any of the large mail-order houses feature a very cheap sateen in this width which the better shops downtown do not handle. This fact is mentioned because the writer has had this experience very often in the smaller towns. Now we must do the brocading ourselves. A stencil of the desired design is cut

and is applied in a blue of lighter tone with high lights and outlining of silver.

The material may be purchased for about twenty-one cents a yard and the paint and bronze are very cheap. Do not use oil paints but size show-card colors. The tone is so much softer and the material is not so stiff. Perhaps our scene calls for a rich, deep purple velvet. Our pattern requires six yards, one yard wide and the budget allows us two dollars and seventy-five cents. Cotton duvetyn may be purchased at forty-five cents a yard. It may be purchased in the color desired. If not it will have to be dyed. One of the most beautiful imitations of deep pile velvet was made by a pupil. It was made of this material and the desired effect obtained by purchasing white and giving it a dye bath of medium blue. The dye was not too strong and the material was wadded into the dyepot in a very careless manner. It was then removed and dyed in a very strong deep red dye. The effect was a rich pile velvet.

A certain very poor congregation set out to equip its fine group of amateur players for a Christmas play which required twenty costumes in various colors. The cost of new materials was prohibitive. A canvass was made for discarded sheets, scrim and voile curtains, worn blankets of the lighter shades. A few yards of faded sateen was given by a merchant who had used it for window decoration. The blankets were dyed the darker shades for the rough garments of the shepherds. The sateen was dyed by the two-color process for the rich drapery of the Wise-men. The muslin of the sheets was made into garments and dyed for Mary and Joseph. The two readers also had on garments made of the sheets,

one dyed a rich red and the other a deep blue. These two stood in niches that were gilded and looked very rich and impressive. The old scrim curtains were also dyed by the process of dipping the cloths in a rumpled condition first in one shade and then in another as for instance yellow and deep orange. Some of them were bordered for the oriental headdress and others were left plain. The women about the Inn at Bethlehem were all clothed from the sheets and the scrim curtains.

Angels and allegorical characters look very well in cheesecloth but a cheap crisp voile is much more shimmering. The most beautiful material for the angel is a rayon material which resembles pineapple cloth but is not so stiff. This material takes the light in a marvelous way and makes an angel seem very glorious indeed.

If wings are used for the angels they must be constructed with a great deal of care. The costume committee will be repaid many times for the labor involved. Wings may be put away carefully and used many times. Make them large enough to appear well. They would need to be almost the entire length of the body if they would suggest that they would bear the weight of the body. Bend medium wires into the shape of the wing. These may be strengthened by wires running across in both directions and twisted one around the other in the center. Cover the frame with cheap white material, cheesecloth or thin muslin, and sew to this white paper feathers. These may be cut the shape of the ends of the feathers and the longest ones would need to be about six inches long and the shortest ones about three. Edge them with silver, gold or library

paste and dip feather into flaked mica commonly sold for Christmas snow if desired and fold them in place and sew them firmly to the frame. Outline the outer edge first with the larger ones and continue toward the inner edge. Use the narrower widths toward the center. Obviously a greater number of the longer ones will be needed. The very small ones may be cut from the space between the larger feathers.

The Dennison book of crêpe-paper costumes gives a detailed plan for the making of wings. The book costs ten cents.

Very often drapery materials are used for the oriental striped garment. For some kinds of oriental draperies they are fine but there are several things to remember: first, that an Arabian or Bagdad stripe will not make an Egyptian or Israelite garment. The colors are incorrect and the stripes are uneven. The Hebrew pattern is an even stripe. They may be wide or narrow but several widths are not used in the same garment. The Egyptian stripe was severely simple. It might be diagonal, vertical or horizontal or all of them combined into one garment. There were no soft tones. All the colors in both the Egyptian and Israelite garments were bright, positive colors. Also take care that the peculiar reddish purple used by Rome for the royal shade is not used on a common subject.

Frequently odd lengths of cheap velveteen or narrow wale corduroy may be purchased at quite a bargain. These are very beautiful and serviceable for the more elaborate costumes. Some very wide bands from old-fashioned door valances were decorated by the cone-painting process. The pattern was outlined

and filled in with fabric paint and bronzes. This banding was used upon a green velveteen robe made for a Roman official. The entire cost was two dollars. It has been used many times and loaned to groups in several cities. It is a good garment and may be used several years. Good costumes are not extravagant if properly cared for.

The property-room rag bag is a treasure. Encourage your folk to save things for you. Discarded trimmings, beads, feathers, cheap jewelry, clean cloths, fringes of all kinds—all find their place some time.

Before going shopping, take a complete inventory of the rag bag; it may save dollars.

CHAPTER XI

EMPLOYMENT OF SYMBOLISM

“A pageant is built upon a theme rather than a plot.” The theme is developed in episodes which represent periods, cycles or steps in the development of the theme. Much of pageantry is interpreted by the use of symbols. The need of a working knowledge in the use of symbols is apparent.

Religious pageantry is especially rich in symbolism. The early church was born in a pagan age which compelled the early Christians to hide many things under the cover of symbols. Little wonder that much of the symbolism is similar to that of the pagans which had flourished from earliest times. It was safeguarded by the similarity and it was natural to use something with which they were familiar to develop new meanings. The Jewish religion also was rich in symbolism and much of the Scriptures is better understood when the symbols are explained. It is the purpose of this chapter to explain and make a list of the symbols used most commonly in religious pageantry. No attempt is made to list the mythological symbolism, which is not commonly used and would require too much space.

1. Alpha and Omega: The first and last letters of the Greek alphabet expressive of the “First and the Last.” The eternity of Christ. $A + \Omega$
2. Alpha Mu Omega: Jesus Christ the changeless one. Hebrews 13:8.
3. Altar: Oblations; sacrifice; marriage.
4. Anchor: Hope. Hebrews 6:19. Christian faith.
5. Angels: God’s presence; messengers.

6. Apostles—

Barnabas: A staff.

Bartholomew: A knife.

James the greater: Emblems of pilgrimage, staff, sandals, coat.

James the less: A club.

John: Cup with serpent.

Matthew: Purse.

Matthias: An ax.

Philip: A cross.

St. Andrew: A cross.

St. Peter: Keys.

Simon: A saw.

Thomas: Builder's rule.

7. Arm: Power; authority; assistance.

8. Arrows: Judgment.

9. Bare rocks: Relentless fate.

10. Beast: A tyrannical heathen monarch; an oppressor.

11. Beetle: (Egyptian) Sun.

12. Bell: Announcement; good news; call to worship.

13. Bended knee: Humility.

14. Blindness: Ignorance; superstition.

15. Blood: (Negative) slaughter; (positive) redemption.

16. Book: (Open) wisdom; (closed) conclusion.

17. Breastplate studded with twelve jewels—(Square): Symbol of the Old Covenant. (Round): Symbol of eternity and of the twelve foundation stones of the New Jerusalem; symbolizes the New Covenant. These two emblems are connected with a cross in the clasp shown on the garment of Christ in Holman Hunt's picture entitled, "Light of the World."

18. Bride: Church of Christ.

19. Bridegroom: Christ wedded to his church.

20. Broken column: Death of a leader.

21. Bulls: Violent enemies.

22. Candlesticks: Church; (with candles lighted) Jesus, the light of the world.

23. Censer: (Incense) prayers; (smoke) intercession.

24. Chains: Bondage.

25. Chalice: (Woman holding chalice and wearing crown and cross) church.

26. Chariots: Heavenly hosts.

27. Circle: Eternity.

28. Circles: (Three interlaced) trinity.

29. Corner stone: (Pagan) a price; (Christian) Christ.

30. Creation: Symbol over door of temple; interlaced triangle.

31. Cross: Death of Christ.

Latin Cross: Passion of Christ.

St. Andrews: The Cross of Jerusalem.

Others are, Maltese Cross, Greek Cross, Cross of Constantine.

32. Cross and Crown: Tribulation and reward.
33. Crown: Victory, reward.
34. Cup: Divine blessing; sorrow; (overflowing cup) happiness.
35. Darkness: Misery; ignorance; oppression.
36. Day: A definite period.
37. Dogs: Gentiles; persecutors; impure persons.
- 37a. Doric column: Strength.
38. Dove: Peace; Holy Spirit.
39. Dragon: Satan.
40. Eagle: Power.
41. Evangelists—
 - Matthew: Winged man.
 - St. John: Eagle.
 - St. Luke: Winged ox.
 - St. Mark: Winged lion.
42. Evergreen: Immortality.
43. Eye: (Open) God.
44. Eyes: Knowledge; (blinded) ignorance.
45. Face: Divine favor; recognition.
46. Fire: Destruction; purification.
47. Fish: Christianity; secret symbol of the early Christians.
48. Five: Greek symbol of the world.
49. Flaming heart: Pity.
50. Forehead: A public profession—"I will bind them on their foreheads."
51. Fruits—
 - Apple: The fall; held in hand of Christ signifies redemption.
 - Grapes: Prosperity; (juice of grape) blood of Christ.
 - Olive: Peace.
 - Palm: Martyrdom.
 - Pomegranate: Future life.
 - Vines: Our Lord.
52. Furnace: Affliction; place of trial.
53. Garments: Outward appearance.
54. Girdle: Strength.
55. Hand: (Egyptian) labor; (Christian) holy person; (extended from a cloud) benediction; (clasped) fidelity; (washing hands) internal purity or washing of blame; (heart in open palm) fidelity or conjugal love; (clean) purity; (unclean) impurity.
56. Harp: Music; (hang up harps) sorrow.
57. Head: Ruler or government.
58. Head: (Uncovered) reverence; (covered) inferiority when all others are covered. But it signifies rank to retain covering when all others are uncovered, if a king.

Oriental covered heads and removed shoes on holy ground. Occidentals reverse the order.

59. Heart: Inner life.
60. Horse: War and conquest.
61. Hourglass: Brevity of life.
62. I.H.S., In Hoc Signo: Crusaders' emblem.
63. Index finger to lip: Pledge of silence. The outer door of the Egyptian temples was guarded with a figure of Harpocrates, god of silence.
64. Key: Authority.
65. Ladder: Progress toward God.
66. Lamb: Christ; innocence.
67. Lamp: Knowledge; burning continually signifies eternal life.
68. Laurel wreath: Victory.
69. Lily: Purity; peace; presence of divinity. The lily held in the hand of the angel Gabriel in the picture of the Annunciation signified piety, purity, presence of divinity. The lotus lily of Egypt signified divinity, purity, abundance. The temples of Egypt were profusely decorated with this symbol.
70. Lion: Enemy.
71. Lion of Judah: Strength; refers to Christ.
72. Oak leaves: Power.
73. Palm branches: Victory.
74. Palms: (Two) A martyr.
75. Peacock: Pride.
76. Reaper with scythe: Death.
77. Right hand: Pledge of friendship.
78. Rock: Christ; (barren) relentless doom.
79. Rod: Authority.
80. Rose: Refers to Christ; messianic promise—"Rose of Sharon."
81. Salt: Barrenness.
82. Scythe: Death.
83. Seal: Secrecy; silence.
84. Serpent: Satan; deceiver.
85. Serpent: Sin.
86. Setting sun: Decline of life.
87. Sheaf of ripened wheat: fullness of years.
88. Sheep: Christ's disciples.
89. Ship: Security; commerce.
90. Shoes: (To put off shoes) reverence; (to unloose and give to another) to bind a contract. Illustration: Kinsman hands his shoe to Boaz to bind contract for Ruth. Symbol of a covenant.
91. Skeleton: Death.
92. Skull and crossbones: Piracy.
93. Sleep: Death.
94. Slender reed cross: John the Baptist.
95. Spear: Symbol of passion (Legend of Parsifal).

96. Star: Hope; guidance; the Epiphany.
97. Sun: (Setting) death; (rising) birth; (zenith) power, middle age.
98. Sun: Sovereignty.
99. Sword: Justice.
100. Thorn bush: Tribulation.
101. Trident: Neptune.
102. Δ : Trinity.
103. $\otimes$: Trinity and perfection.
104. Two tablets of stone: The Law; Commandments.
105. Vine: Church of God.
106. Water: Purity.
107. Wings: Protection.
108. Yoke: Labor; restraint.
109. Whip: Night.

The costuming of allegorical and symbolical characters requires much research. The costumes should be designed along lines that will convey the meaning of the symbol immediately. The costume should be very simple. The Greek style of dress is used in the majority of cases for the foundation garment. It is a common mistake to use white for these costumes almost exclusively. Too much white is ruinous to the effect of the spectacle and white does not portray anything unless it is in sharp contrast to color.

Costumes of this kind are used in so many ways that it is impossible to establish any rules for planning them. Each pageant presents its own peculiar problem.

Determine the symbolism to be portrayed. For instance Truth is to be portrayed. We will refer to the table of color symbolism and find that truth is represented by a deep bright blue. The eternity of truth might be emphasized by decorating the costumes with circles.

A character representing the Church might be costumed in deep blue or purple, suggesting regality,

the ornaments of the cross and holding in his hand the chalice. Sin is garbed in deep red with serpents for ornamentation; Night in dark blue ornamented with silver stars with a crescent in the head-dress. The use of rhinestones adds much beauty to ornamentation, and it is very easy to set them. The setting machine costs about three dollars.

Power might be dressed in yellow with the golden sun for headdress. Hope is garbed in a soft pale green with a silver anchor; Justice in mauve with scales or balances. Grief is veiled in gray. Thus we must plan the settings and costumes in detail. If more than one character needs the same color to interpret it, we must use judgment and differentiate shade or value enough so that the two will not suggest the same thing. Symbolism is not law but a symbol that is familiar will suggest one thing and it is not wise to attempt to make it suggest another.

Analyze the situation, select the colors and the symbol which expresses the idea. Make your stage arrangement so the effect will be harmonious, expressive and beautiful.

The headdress of the allegorical character should correspond with the dress worn. If the costume is Greek, then the hair must be bound with fillets. No character in symbolic presentation wears loosened or unbound hair but sprites and nymphs.

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CHAPTER XII

MAKE-UP

Grease paints have not been popular in church dramatics because of the prejudice against the theater for "paint and professionalism" were considered inseparable. In the dim lighting of the former type of religious drama it was not necessary to use it but with general acceptance of modern stage lighting for illuminating the religious drama, it has become necessary to use grease paint. It matters not whether an actor be amateur or professional; it is absolutely necessary that he look his part or he is doomed to failure.

With the increased knowledge of the manifold possibilities of electricity the amateur production is often quite as brilliantly lighted as the professional.

The player is at a considerable distance from the audience and the features appear dim and the markings indistinct. It is necessary therefore that all markings should be overemphasized if a particular type be established. When an idea is presented in a play there is no opportunity for long-drawn-out explanations; the development is made rapidly. Overemphasis, wide contrasts and exaggeration are the methods used to make a certain impression. In ordinary life the farmer is so much like men of all other walks in life that few could select a farmer from a group of business men but in the theater we cannot say, "Here comes a farmer," and the ac-

cepted rustic type suggests a farmer at once. The farmer, therefore, is usually made up in this manner. The "old maid" is far from being the severe type with the hard twisted knot of hair that she is usually pictured. But this character make-up is unmistakable.

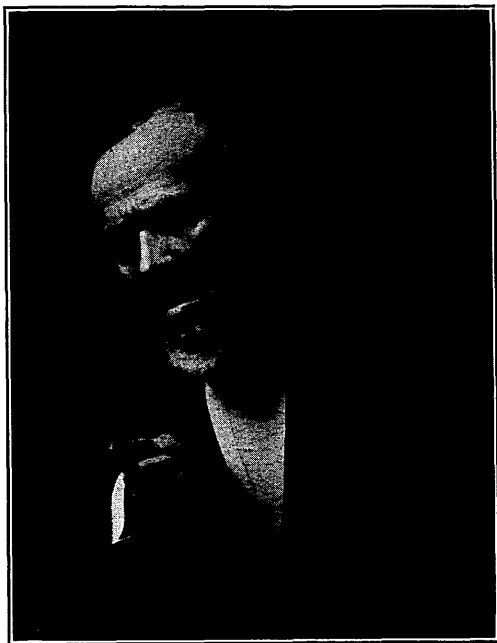


Illustration No. 18.

Make-up is a part of the costume and one must wear a particular kind of face to fit the character quite as much as a certain kind of costume.

Make-up is also one of the most fascinating arts of the theater. Although it is possible to spend years upon the subject without mastering it, yet the

rudiments of the art are quite simple and may be learned in a very short time. A little practice will produce some very satisfactory results. If no particular type is to be portrayed all that will be necessary is to overemphasize the good points of the face and cover up the defects or to create good points if necessary. Sometimes a face that is really very attractive ordinarily, will appear out of balance on the stage. This is often true with large blue eyes. They appear to be large, colorless spots but outlining them with some friendly dark lines and darkening the lashes and placing red dots at the corners will cause them to appear dark and sparkling.

Those who are interested in this work will do well to study modern advertising. The clever artists seem to have ferreted out every emotion of the human heart and portrayed it upon the faces of the characters in magazine advertisements. The writer has a valuable scrapbook of such pictures portraying almost every type of humanity. One especially interesting group is that of old men—farmers, seamen, sturdy old men, frail old men, beggars, robbers, Quakers, butlers, politicians, southern colonels, kings, orientals, blind old men, lame old men—all kinds, and they are invaluable in selecting a type.

After a type has been selected note the lines, the shadows and high lights that certain characteristics have imprinted upon the face. The mean, crusty individual does not carry wrinkles caused by mirth, nor the happy old age the frown lines of the grouch. A little practice will enable the student to copy from living types also. It will be quite as necessary to study the face of the person to be made up to determine just how many of the required points he

already possesses. The character may require a big nose and our player having only a fairly large nose, we either overemphasize his nose by throwing shadows around it until it appears to stand out very prominently or build on some more with nose putty. The latter is not particularly easy to do. Study and much experimenting will be necessary to do good work for not even a professional risks making his first and only experiment with his make-up on the night of the presentation. Procrastination is a common fault with us all and players as a rule dislike make-up so much that they rebel at being experimented upon.

Make-up is not a mask intended to disguise the natural features, although this may easily be done, but rather to intensify certain natural characteristics which properly represent the character. Frown lines and wrinkles should be marked where they would naturally appear, if the person really possessed them. In penciling these lines have the subject create the expression necessary to portray the character and mark in the lines where they appear.

Play production is an organization and direction of unnumbered details but they all lead to the same end, that of creating and maintaining the illusion. Make-up is one of the really important aids in accomplishing this end.

The biblical character requires a great deal of care. One thing that must be studiously avoided at all times is the possibility of failing to create the sublime and in its stead making the character ridiculous. The American sense of humor is, to say the least, inconsiderate. The least suggestion of comedy, or sometimes when no comedy is suggested, the

unusual appearance of men with beard and draped costume instead of the accustomed clothing, is too much for some who know the players personally. It is needful that great care be taken to create a dignified and worshipful atmosphere. Copy the great biblical pictures faithfully. This is especially true with a beard make-up. Beards are so un-American and a bushy beard will suggest a comic rural character almost every time. (There is one exception and that is the pure white beard of the aged.) So it is ordinarily better to avoid the bushy beard. Some great characters, however, are not pictured to us in any other way. Moses, Aaron, Abraham, and Noah are all shown with flowing beards. The Egyptian beard is square-cut. If a wig is required it is a part of the costume and should be listed with it. It will be necessary in most cases to order a wig for the character several days previously and it should be laid with the costume ready for the make-up artists to arrange and paste down.

It is desirable to have a special room or a screened-off corner if possible, even though it be very small. It is difficult to do good work amid the confusion of dressing. It is almost impossible to keep the tools and materials at hand and the work is thereby delayed at a time when we can ill afford it. If a special room is not available for the work of making up the players, then the dressing rooms should be arranged to make it as convenient as possible.

The light is also an important part of the process. It should be adjustable and equipped with color slides for the purpose of trying out the make-up which would be used under colored lights. Most of

all, we must keep the persons who do not know how to handle grease paint from attempting to put on their own. The ideal plan is to have the room entirely separated and admit, one at a time, those who are to be made up as the operator is ready to receive them. Certain conveniences will greatly aid in this important phase of the work. A good light is the first requisite and it must be placed so it will reflect upon the face of the player. It has just been mentioned that the color slides are a great convenience. Red lights produce a certain ghastliness which is difficult to overcome and the green light is very unkind to the carmine shade used for lip stick and rouge. It appears to be almost black and should not be used under this color. A good, roomy table which will admit of all the material being laid out in order, plenty of good clean cloths and a box of make-up are necessities.

The professional color box is scarcely needed in amateur performances. The small-sized boxes contain the colors in common use and the additional sticks may be purchased as needed. The numbers mentioned in this chapter refer to Stein's which is a standard grade put up in both large and small assortments. The small boxes which contain three sticks of foundation, juvenile, sunburnt and pink, also six liners of gray, brown, crimson, white, black and carmine may be purchased for one dollar. Stein's foundation grease paints are sold in 28 numbers: 1, pink; 2, very pale juvenile; 3, pale juvenile; 4, juvenile hero flesh; 5, juvenile deeper shade; 6, juvenile robust; 7, light sunburnt; 8, dark sunburnt; 9, sallow men; 10, flesh middle age; 11, sal-

low old men; 12, robust old age; 13, olive; 14, gypsy; 15, Othello-moor; 16, Chinese; 17, American Indian; 18, carmine; 19, negro; 20, East Indian; 21, vermilion; 22, white; 23, yellow; 24, brown; 25, black; 26, Japanese; 27, M. P. yellow; 28, M. P. orange.

Few of these colors would be needed in modern plays but some productions call for them and it is well to be familiar with the numbers for convenience in ordering. For an Indian play requiring a large cast it would be necessary to have several sticks of 17, also a box of 15 powder; for the religious play with oriental men, the dark sunburnt 8; for the rugged out-of-door type and the olive, 13; for the other men and very light sunburnt for sturdy boys of the oriental type and ordinary juvenile for the girls, would be necessary. In addition there will be needed theatrical cold cream, cocoa butter, crêpe hair in several shades, and blending powder in several shades. Some extra rouge in dry cakes, powder puffs, a blue-gray liner, mascara and a brush for same, a pair of good sharp scissors, stumps in several sizes, LePage's glue or spirit gum, small strips of adhesive gauze, for making wigs and beards secure, and cotton should be on hand.

The cold cream is much less expensive to buy in pound cans and is one dollar a pound. It is made for the express purpose of removing grease paint and is better and cheaper than the common toilet article. Crêpe hair is used for making beards and comes in all the ordinary shades of hair. It is sold in small tight braids which are unravelled and loosened and then applied directly to the face and

trimmed afterward into the desired shape. The blending powders may be purchased in half-pound tins at fifty cents and in some twenty-two shades; white, light pink, pink, dark pink, darker pink, flesh, brunette, dark brunette, cream, juvenile flesh, healthy old age, sunburnt, sallow old age, olive, Othello, Chinese, Japanese, Indian, moving picture. The white, flesh and brunette are the ordinary shades, and for oriental men the olive is used. This powder is dusted over the grease paint to take away the shine. Additional liners may be had in: 1, pink; 2, flesh; 3, gray; 4, medium gray; 5, dark gray; 6, light brown; 7, dark brown; 8, light blue; 9, medium blue; 10, dark blue; 11, special blue; 12, crimson; 13, dark crimson; 14, vermilion; 15, white; 16, yellow; 17, black; 18, carmine; 19, green; 20, green-blue; 21, purple; also hair colors for penciling eyebrows, mustache, etc., black, brown and light brown and moist rouge in light, medium and dark.

The preliminaries are of importance for it is much more convenient to do good work when the preparations have been properly attended to. The men must be freshly shaven and the neck and shoulders bare. Smear the face, neck and shoulders (do not forget the ears) with cocoa butter and wipe dry. This fills up the pores and makes a smooth foundation for the paint. It is impossible to go into detail of make-up in a general text. This information may be obtained from any good book devoted to this subject. A general outline will be given and those who are especially interested may seek information from books listed as reference material.

Straight make-up—youth: cover with foundation in keeping with complexion. Mix the foundation in the palm of the hand and spread evenly over the face, neck, ears and eyelids. Line the eyebrows, black for brunettes, brown for the semi-brunette and blue and gray for the blonde. Line the upper and lower lids with a very thin line of black. This is done by dipping a toothpick in the color and drawing it evenly across the edge of the lid. There is a very fine paper stump sold for this purpose and it is less dangerous to use so near the eye. Place a small dot of carmine at the inner corner of the eye. Brush the lashes with mascara and the eye is complete. Start in the center of the cheek and rouge both ways. If a person is very young, rouge high up under the eyes. This gives a brilliance to the eyes and appears to lift up the face. Also rouge the chin slightly. Outline the desired shape upon the lips and fill in with lip stick. The ideal for youth is the "cupid-bow mouth." Large, thick lips may be made to appear thinner by covering part of them with facial foundation and using lip stick only on the portion that would cause them to appear normal. On the other hand, the thin mouth may be made to look larger by coloring a little wider portion.

The preliminary for making up middle age is the same as for youth. Healthy middle age requires No. 10. Follow the same method except apply rouge lower on the cheek, omit the chin color, also the carmine dot in the eye, use a little less lip stick and lightly pencil crow's-feet at the outer corners of the eye with gray. Rub them slightly that they may appear to be shadows rather than lines. Lightly

throw a shadow from the corner of the nose to the corner of the mouth. Do not forget the hands are the same age as the face and a few blue vein marks cause the hands to appear to be of middle age. Dust all the face with the blending powder No. 9.

For advanced age use foundation No. 11, if sal-low or infirm, but if a robust character use No. 12. Ask the player to lift his eyebrows or to create the frown lines and fill the lines in where they belong. Pencil in the crow's-feet and the shadow from the nose to the mouth. Make about three lines across the throat and throw a shadow under the chin. Tone all the lines down, leaving a shadow rather than a definite line. If the character be a hilarious type keep the lines turning upward and the expression should be created by wrinkling the face with laughter rather than frowning. To powder the hair for gray effect use aluminum bronze powder.

If beard and wigs are to be used, wipe away all cocoa butter very carefully or leave that part of the face free of the cocoa butter. Now cover the part of the face on which the beard is to be laid with spirit gum applied with a soft brush (the writer prefers LePage's glue because it holds so much better, is easier to remove and does not irritate the face, but it is not considered professional). Crêpe hair comes in all the shades and a kind of silk floss for carnival types comes in red, blue, purple, green, orange, silver and gold. After the type of beard is determined and the amount of crêpe hair that will be needed cut from braid and fluffed slightly, lay it on the face lengthwise, making sure that the por-

tion which is just under the lower lip is straight up and down. The portion from the ears will probably slant toward the chin. It will be necessary to pat it down until it adheres to the gum. Next fluff it out and trim with sharp shears to the desired shape. A small piece may then be arranged for the upper lip. For the character who should wear only a rough two or three days' growth beard, use a clipped beard. The method of applying short beards or the closely cropped beards is to clip the crêpe hair very fine and pat it onto the face which has been spread with glue or spirit gum. The dark hair may be mixed this way with gray when it is desired.

This method will not be a success except in very short beards such as the younger men and rough, unshaven types should wear. It is so much easier to do and so much more rapid that it is a favorite method with all who try it. This method of applying beards is much more satisfactory than the use of beards that hook on over the ears. They will be found to be no more uncomfortable and there is no danger of losing them. Simply remove them with hot water. If the face is freshly shaven, there will be no discomfort whatever. Many players simply pull off the beard while dry. Others who have quite tender skin find it necessary to soak the face in hot water.

Good wigs are expensive to rent and but few of them really look natural. Cheap wigs never look well and added to the rental price is the cost of having them redressed after they are crushed in the mails. When it is at all possible, use the play-

er's own hair. In religious plays so many of the women wear headdresses that it is quite easy to either cover up their hair or pin false pieces at the ears. It is better to do without wigs than to attempt to make cheap substitutes out of rope, cotton, etc. For comedy there are many cheap wigs which may be purchased from one and a half to three dollars or rented at a very nominal price and if they are not particularly becoming it is all comedy anyway; but in religious plays where no comedy should be allowed to creep in only the best would be permissible. The rental of a thirty-five-inch blonde wig for the character of Mary Magdalene was five dollars for each performance, but without the wig the play would have been ruined so far as the part of Mary was concerned.

Little children who do not play character parts will not need full make-up. The lashes and brows are usually too faint and more rouge and lip stick is needed but a dry make-up is usually sufficient. Character parts and those playing the part of colored children will need full make-up.

Grease paint is very difficult to remove from clothing. Garments should be protected at the neck to prevent being soiled. Many costumes are not washable and show the paint very easily. Spots of this nature are very noticeable and more especially, carmine. It will be well to caution the players about being careful with the costumes.

To remove the make-up it will be necessary first to remove wigs and for the men to remove their beards. Next smear the face with cold cream and rub gently until the natural skin comes to light;

next with a dry towel remove all the grease and when the paint and grease have been removed wash with warm water and soap. Grease paint in the hair may be removed in the same way and powder may be removed from the hair by brushing it. Do not shampoo until powder is brushed out.

Hard work and perseverance is the price of proficiency in acquiring the art of make-up. Not only that, but it requires practice to keep proficient. Practice will lead you to discover many easy and short-cut methods which produce good results. The result is the thing sought after, not hard-and-fast rules and cut-and-dried methods. It will be well to remember that no matter how carefully a stage may be set, how accurately and beautifully a character may be costumed, if the make-up is not in keeping with the correct interpretation of the character the entire ensemble is a failure.

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CHAPTER XIII

INCIDENTAL MUSIC

“Atmosphere is created through the process of making an emotional appeal to one or more of the five senses. Any discord or lack of harmony detected by any one or more of these senses, even though the remainder might be in perfect accord, destroys the atmosphere to the degree that the individual is qualified to appreciate it.”—*Author unknown.*

The mission of incidental music is to prepare the audience for the theme, to intensify dramatic situations and to emphasize the climax. Few audiences are prepared to receive the theme of a religious drama or pageant at the rise of the curtain. It is also true that few congregations are prepared to receive the message until the worship program has prepared their minds by creating a worshipful atmosphere. The prelude and overture function in exactly the same manner for the dramatic program.

The religious play, particularly the biblical drama, suddenly carries the audience back centuries. One moment they are thinking in the present age of materialism; in the next moment they are thinking in a remote age of idealism. Music bridges this chasm. How?

Every emotion known to human experience has been expressed in the world of harmony. Music laughs with you, weeps with you. It lifts you up and casts you down. It thrills you and urges you to do brave deeds and it may fill you with passion

and lure you to evil. It may bring you to your knees in worship or it may drive you almost irresistibly away from God and the church. Surely he who handles an agency so potent and powerful would need exert the utmost caution in the selection of the music, which may either intensify or destroy not only every dramatic situation but the theme itself. The modern motion picture industry has realized that a poor selection will not intensify the dramatic action or portray moods, and has therefore classified music for use in the theater. The classification covers the most common dramatic situations, i.e.: hurry, agitato, plaintive, mysterious, fury, bathetic, combat, dramatic tension, march pomposo, mystery and agitation, passion, storm, pursuit, victory, religious.

The selection of the music is therefore a matter of knowledge and good judgment. But few of those who attempt to direct the production of drama and pageantry have the knowledge of music to do this, and therefore must find someone else to do it for them.

This chapter is concerned with the amateur who must work in a small way and may not have the advice of the professional or at least a trained musician to use upon the music committee. For this reason lists of music will be given to aid such in finding a suitable selection to interpret the religious drama or pageant.

The large pageant will probably have all the music written especially for the production. Complications may arise in the selection of an orchestra because of the ruling that a member of the Musicians' Union may not perform where a nonunion

musician is performing. The price of a professional orchestra is prohibitive. The church will find it necessary to use amateur talent and it is well that it is so because undiscovered talent is often brought to light in this way. The music for the indoor production may be furnished by the piano, organ, flute, violin and piano or a combination of these in a small orchestra. Also, combinations of voices from the solo voice to the full chorus may be used.

A short sketch of the music used through the years may be helpful in the selection of the type of music for period plays. The music of the ancient peoples was crude. Harmony was unknown. It was largely a matter of rhythm. The urge was so strong within them that conversation had a rhythmic intonation which developed into the poetic blank verse of early civilization. The tapping of the feet, the clapping of the hands, and the crude tympani of the ancients were the first forms of music. These characteristics are strongly marked in all the music of primitive people. Pipes, reeds, rams' horns and strings were the later developments. Myths and legends of the discovery of such instruments are told in a most interesting manner in the small volume *Music of the Bible*, by Stainer. One of these legends relates how an ancient hunter discovered how to produce musical tones by twanging the string of his bow.

The fact that the primitive man is essentially religious accounts for the fact that music was cradled in the ritualism of religion. The earliest music of the Bible was probably borrowed from the Egyptians by the Israelites, since the Israelites were not an original people.

The shophar, originally a ram's horn, was the instrument used to call the worshipers. It is an interesting fact that this is the only ancient Hebrew instrument used at the present time in their service. Other instruments were pipes, taborets, oboes, harps and great silver trumpets.

The musical system of the Greeks was handed down to the early church and incorporated into the ritualism of the Greek Catholic church. Later the Roman Catholic church developed it in a very wonderful way. The Anglican church also made a great contribution to Christian hymnody.

There is but scanty allusion to the music of the early church. It is believed that they avoided all forms of paganism, even in music. Psalms, hymns and spiritual songs are all that are mentioned regarding the music of the church of the first century.

For beauty, power and religious movement the music of the Middle Ages has never been surpassed. Chants, masses and antiphonals are always appropriate and beautiful for the religious play or pageant.

How shall the music be selected? First, determine the emotional theme. Is it religious, mysterious, meditative, sad or deeply emotional? Is it ancient, modern, puritanical? Is it national? Perhaps it may fall into some certain period of national history; for example, it might be American but it would make a difference in the music should it be a play of the Revolution or the Civil War times and later would be influenced by the Mason and Dixon's line. Again a play that has an Egyptian setting and one that is mysterious would require an

oriental movement for the music, dull mysterious lighting, perhaps a faint odor of incense together with an appropriate setting. Thus we have established the required atmosphere; but should someone introduce modern jazz or even some well-known Christian hymns, which directs the mind to a much later period, the atmosphere would be destroyed and the illusion broken.

MUSIC WHICH INTERPRETS THE MOODS FOUND IN ORDINARY PLAYS AND PAGEANTS

MARCH POMPOSO movement for processional or a theme of the conqueror:

Verdi—Of Nile's Sacred River.

Meyerbeer—Coronation March from "The Prophet."

Tschaikowsky—Hunter's Song.

Mendelssohn—War March of the Priests from "Athalie."

Grieg—March, Sigurd Jorsalf.

Dvorak—Theme from Largo, New World Symphony.

Wagner—March to the Cathedral from Act II, "Lohengrin."

Wagner—Pilgrims' Chorus from "Tannhauser."

Hymn Tunes with march movement.

Heber—Holy, Holy, Holy.

Bates, Katherine Lee—Materna.

Roberts, Daniel—National Hymn, Words of this grand old hymn begin thus: "God of our fathers, whose almighty hand."

DREAMY MUSIC FOR VISIONS, MEDITATION, etc.:

Beethoven—Adelaide; Moonlight Sonata; Minuet in G.

Victor Herbert—Dreamy Melody.

Grieg—Berceuse.

MacDowell—To a Water Lily; Nautilus.

Osten—Gondelied (first movement).

Lack—Idyllo.

Massenet—Elegy.

RELIGIOSO:

Lysberg—La Fontaine.

Mendelssohn—Consolation.

Chopin—Prelude in C Minor, Opus 28, No. 20.

Handel—Largo.

Gounod—Hymn of the Apostles, from "Redemption."

Thome—Andante Religioso.

HYMNS WITH RELIGIOSO MOVEMENT:

Pleyel's Hymn.
 Pilot.
 Mason—Bethany.
 Zundel—Beecher.

HOPE AND ECSTASY:

Wagner—Interlude after exit. Elsa and Ortrud, Act II, "Lohengrin."
 Tschaiakowsky—Andante, from "Fifth Symphony."

HYMNS OF HOPE:

Dykes—Lux Benigna.
 Palestrina.
 Te Deum Laudamus.

MEDITATION:

Friml—Meditation.
 Lysberg—La Fontaine.
 Schubert—Serenade; Ave Maria.
 LaCygne—Saint Saens.
 Rubinstein—Melody in F.
 Thome—Simple Aveu.
 Tschaiakowsky—Andante Cantibile.

HYMNS OF MEDITATION:

Koschat.
 Bliss—It Is Well.
 Brown—Holy Church.
 Palmer—Just for Today.
 Deep River, negro spiritual.
 Bond—Perfect Day.

AGITATION:

Schubert—Sonata in A Minor.
 Beethoven—Sonata Pathetique.
 Tschaiakowsky—Harvest Song.
 Mendelssohn—Scherzo in B Minor.
 Verdi—Fatal Question.
 Rubinstein—Arsa.

PLAINTIVE:

Schubert—Death of the Maiden.
 Schumann—Why?
 Verdi—Pity Kind Heaven.
 Flotow—Last Rose of Summer, from "Martha."
 Grieg—Ase's Death.
 No Shadows Yonder—Gaul's Holy City.

FURIOSO:

Schubert—Erl King.
 Mendelssohn—Capriccio in A Minor.

FUNERAL MARCH:

Beethoven—Death of a Hero.

Mendelssohn—Song Without Words; Death Song.

Grieg—Ase's Death.

TRIUMPH:

Verdi—Of Nile's Sacred River.

Handel—I Know My Redeemer Liveth, from
"Messiah."

Handel—(Messiah) Amen Chorus and Hallelujah
Chorus.

Rossini—Cujus Animen, Stabat Mater.

CHRISTMAS:

Carols; Silent Night, Holy Night; Canticque de Noel,
by Adam; Magnificat.

EASTER:

There Is a Green Hill Far Away.

Faure—Palms.

Handel—I Know My Redeemer Liveth.

Care must be taken in the use of familiar hymns as incidental music, for unless the very words of the song are interpretative of the theme as well as the movement of the music it will detract rather than aid the interpretation. The words of some hymns are so familiar that they will draw the attention from the theme which is being presented.

The foregoing moods will be found valuable also in building worship programs. The musical prelude which creates the atmosphere of worship may be selected from the groups under the captions of "Hope," "Meditation," or "Religioso." For the Lord's Supper those under "Plaintive" may be added to "Meditation"; for the processions, those under "March Pomposo" and "Triumph"; for offertory, "March" or "Meditation."

There has been no attempt to make this list complete. Several authorities on the subject of the synchronizing of music and dramatic action have made classified lists of such music.

When we realize that music may be a background, it may weave interrelating parts, it may express hope, fury, sadness, gladness, pride, pomp, patriotism and every emotion of the soul, surely one should be able to find some grade of music within the limitations of almost any group.

It is true, however, that the more difficult numbers detract from the theme unless they are faultlessly executed. The simplified classics carry the melody and interpret the mood quite as well as the more difficult numbers and are often more suitable to the amateur musician.

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APPENDIX

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American Baptist Publication Society, 1107 McGee St., Kansas City, Missouri.
Baker, Walter H., Co., 41 Winter St., Boston, Mass.
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